

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2675.

SATURDAY, FEBRUARY 1, 1879.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL ACADEMY OF ARTS.—The WINTER EXHIBITION OF WORKS BY OLD MASTERS AND DECEASED ARTISTS OF THE BRITISH SCHOOL, including Oil Paintings, Drawings, and Miniatures, is NOW OPEN. Admission, from 3 till dusk, One Shilling. Catalogues, 10pence; or bound with pencil, One Shilling. Season Tickets, Five Shillings.

ROYAL INSTITUTION OF GREAT BRITAIN, Albemarle-street, Piccadilly, W.
RESIDUAL W. MACAN, Esq., M.A., will on SATURDAY NEXT, February 2, at 8 o'clock, begin a Course of Four Lectures on LESSING (Life and Works).—Subscription to this Course, Half-a-Guinea; to all the Courses in the Season, Two Guineas.

ROYAL ASIATIC SOCIETY.—Extra Meeting, MONDAY, February 5, 1879, 4 p.m. Papers: by J. FERGUSON, F.R.S., 'On the Identification of a Portrait of the Persian King Chosroes, in the Caves of Ajunta'; and by R. N. OUST, 'On a Map of the Central Provinces.' W. S. W. VAUGHAN, Sec. R.A.S.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—THE FOURTH MEETING OF THE SESSION will be held on WEDNESDAY EVENING NEXT, February 5th, at 8 p.m. Antiquities will be exhibited, and the following Papers will be read:—

1. 'Myddleton Towns,' by Sir Lewis Jarvis.
 2. 'Prehistoric Remains at Morecambe,' by Mr. Harker.
 3. 'Roman Villa at Rotherham,' by the Rev. Canon Collier.
- W. DE GRAY RICH, F.R.S., Honorary Sec.
E. P. LOFTUS BROCK, F.R.S., Secretary.

A small number of cards of admission are at the disposal of Non-Members, and may be had gratuitously on application to Mr. E. P. LOFTUS BROCK, 37, Bedford-place, Russell-square, W.C.

SOCIETY FOR THE ENCOURAGEMENT OF ARTS, MANUFACTURES, AND COMMERCE, John-street, Adelphi, London, W.C.
ADDITIONAL LECTURES.

A COURSE OF TWO LECTURES will be given by Dr. B. W. RICHARDSON, M.A. LL.D. F.R.S., 'On Some Further Researches in Purfective Changes,' in continuation and completion of his course of Cantor Lectures given last Session. The Lectures will be delivered on MONDAY EVENINGS, the 3rd and 10th February, at 8 o'clock.
By order, F. LE NEVE FOSTER, Secretary.

VICTORIA (PHILOSOPHICAL) INSTITUTE.—MONDAY, February 3rd, at 8 o'clock, 'The Torquay Caves and their Teachings,' by J. E. HOWARD, F.R.S., Professor Hughes, F.R.S., will read his Paper on March 3rd.

4. The names of those desiring to join as Members or Associates for 1879 will now be received. Dues for 1879 the following Members and Associates were elected: Colonial, 30; Country, 57; Town (within the London postal district), 14. Total number of members, 780.
House of the Institute, 7, Adelphi-terrace, London, W.C. F. PETRIE, Hon. Sec.

NEW ATHENÆUM CLUB.
For Graduates of Universities and Members of Scientific Societies. The Second 500 Members are now being admitted.
J. LOGAN LOBLEY, Secretary.
31, Suffolk-street, Pall Mall, S.W.

LIVERPOOL ART CLUB.—An EXHIBITION OF THE WORKS OF JONAH WEDGWOOD, from some of the most important Collections in England, has been brought together in this Club, in order to illustrate the Works of that eminent Potter as they are set out in his own Catalogue. Will be OPENED on 4th FEBRUARY, and remain open for three months.—Descriptive Catalogue, compiled by CHARLES T. GARTY, price 1s.

GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS. Dudley Gallery, Egyptian Hall, Piccadilly. NOTICE TO ARTISTS.—DRAWINGS will be RECEIVED on MONDAY, 3rd, and TUESDAY, 4th, of February, between the hours of 10 a.m. and 10 p.m.—Regulations can be had on application to R. F. MCNALLY, Secretary, at the Gallery.

CRYSTAL PALACE PICTURE GALLERY.—PRIZE MEDALS will be given for the best PICTURES and DRAWINGS exhibited 1879-80. Receiving Day, February 24th and 25th, at St. George's Hall, Langham-place. The SALES for the last Two Years have amounted to 15,894.—For conditions apply to Mr. G. W. WASS, Crystal Palace.

ST. BARTHOLOMEW'S HOSPITAL AND COLLEGE.—Dr. KLEIN, F.R.S., will deliver a Course of Lectures 'On DEVELOPMENT,' beginning on MONDAY, February 3rd, at 8.30. These Lectures are not confined to Students of the Hospital. For particulars as to fees, application may be made personally or by letter to the WARDEN of the College, St. Bartholomew's Hospital, E.C.

LONDON SCHOOL OF MEDICINE FOR WOMEN. 30, Henrietta-street, Brunswick-square, W.C.—TWO SCHOLARSHIPS, value respectively 30l. a year for three years, and 50l., will be offered for competition in 1879.—Apply to Mrs. THORNE, Hon. Sec.

SCIENCE CLASSES FOR LADIES are held at the LONDON SCHOOL OF MEDICINE FOR WOMEN, 30, Henrietta-street, Brunswick-square, W.C.
Courses of Lectures.
On BOTANY, by Dr. F. H. STOKES.
On PRACTICAL CHEMISTRY, by Mr. Heston, F.C.S.
On PRACTICAL PHYSIOLOGY, by Prof. Schaffer, F.R.S.; and
On ZOOLOGY, by Dr. Murie.

Will begin MAY 1st. Apply to Mrs. THORNE, Hon. Sec.

KING'S COLLEGE, LONDON.—LECTURES TO LADIES.—THE CLASSES were RE-OPENED on MONDAY, January 20th, at 5, Observatory-avenue, Kensington, W. (close to the High-street Station), on the following Subjects:—Holy Scripture, Church History, Logic and Moral Philosophy, Ancient and Modern History, English, Latin, Greek, French, German, Arithmetic, Algebra, Geometry, Pencil, Chemistry, Physiology, Botany, Harmony, and Drawing.—For Prospectuses and all information apply to the Secretary, Miss C. SCHMITZ, 56, Selvaie Park-gardens, N.W.

READINGS from the GERMAN POETS, by Dr. PAROW, at 10, Fitzroy-square, on WEDNESDAY, February 5th, 8 p.m. Tickets, 3s. Course of Four Evenings, 10s.

PROPOSED PUBLIC LIBRARY for RICHMOND, SURREY.

A movement is now on foot with the above object, under the Public Libraries Act. Provisional promises of Newspapers, Periodicals, Books, or Transactions from Societies or Authors will be welcome, as it is desired, before taking the Vote of the Ratepayers, to, as far as possible, obtain a Foundation Fund of Books, Periodicals, and Monetary Donations.—Intimations, addressed to the Editor of the Richmond and Twickenham Times, Richmond, Surrey, will receive due acknowledgment.

GERMAN AND FRENCH ARTICLES, &c., TRANSLATED by a GENTLEMAN long resident Abroad.—Apply, by letter, to H. BURLS, 5, Victoria-terrace, Guildford.

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PRESS.—VERBATIM REPORTER and piquant Descriptive Writer requires RE-ENGAGEMENT. High-class testimonials and references. Steady and persevering.—M. T., 4, Elizabeth-terrace, Lansdowne-road, Leytonstone.

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A FRENCH PROFESSOR (Parisian), B.Sc. M.D., Laureate of the University of Paris, and also ten years' Master at University College School, London, is OPEN to an ENGAGEMENT as Non-Resident Master or Lecturer in the French Language, History, and Literature. Schools and Private Families attended.—Address C. E., care of Messrs. Dulau & Co., Publishers, Soho-square.

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COLLEGE OF PRECEPTORS, 41, Queen-square, Bloomsbury.
TRAINING CLASS FOR TEACHERS.
SEVENTH SESSION.

The LECTURES for the year 1879 will commence on THURSDAY, the 6th of February, at 7 p.m. The First Course on 'Mental Science for Teachers' will be delivered by G. CROOK-ROBERTSON, Esq., M.A., Professor of Logic and Mental Philosophy in University College, London.

- SYLLABUS.**
- I. Mental Science and the Teacher's Work.—What the Teacher can do to Train the Mind.—The Mind Worked on.—How we first come by our knowledge of Objects.—Theory of Vision.—How we first come by our knowledge of Objects.—Object lessons.—The Kinder Garten system.
 - II. Mental States and Bodily Processes.—The Nervous System.—Nerves and Nerve Centres.—Brain.—Practical Importance of having regard to the Physiological Conditions of Mental Life.—Mental Power, Freshness, Fatigue.—Rate of Mental Processes.—Limits to Mental Acquisition.
 - III. General View of Mind as inclusive of Feeling, Willing, Knowing.—Feeling and its Expression.—The Sensitive Disposition.—Will or Voluntary Activity.—The Active Disposition.—Knowing or Intelligence.—The Inquisitive Disposition.—Educator's Function in regard to the different Phases of Mind.
 - IV. Stages of Feeling, Willing and Knowing.—Sense-feelings and Emotions.—Definite Control of the Bodily Members and Internal Volition.—Sense-knowledge and Thought.—The same Laws govern the development under each head.—General Laws of Mental Growth.
 - V. Sense or Sensation as Initial Stage of Mental Life.—Physiology of Sensation.—Sensory and Motor sides of the Nervous System.—Passive Sensation. General and Special.—"Muscular Sense"—Appetites.—Instincts.—Play as an Indication of Natural Bent.
 - VI. Knowledge through the Senses or Sense-Perception.—Perception, an act—Organs of Perception.—Pre-eminence of Touch and Sight for the knowledge of Objects.—Theory of Vision.—How we first come by our knowledge of Objects.—Object lessons.—The Kinder Garten system.
 - VII. Representative Images as related to sensations and Perceptions.—Illusions, &c.—Dreams.—Reverie.—The Laws of Association.—Conditions of Acquisition.—Retentiveness.—Cultivation of Memory, general and special.—Forgetting.—Learning by rote.—Assimilation.—"Gram."
 - VIII. Apprehension and Comprehension.—Comprehension by Abstraction and Generalization.—Concepts or General Notions as related to Images and Perceptions.—Language and Thought.—Language as naturally developed.—Language as communicated to children.
 - IX. Unconscious Judgment, and Reasoning.—Induction and Deduction.—Example and Precept.—Analysis and Synthesis.—Natural Thinking and Regulated Thinking.—Opinion and Truth.—Logic as regulative of Thinking with a view to Truth.
 - X. Formation of Habits.—Passive and Active Habits.—Secondary Automatic Action.—Control of Feeling.—Attention and Concentration.—Recollection.—Constructive Imagination.—Invention and Discovery.

*A DORECK SCHOLARSHIP, of the value of 50l., will be awarded at the Diploma Examination, at Christmas next, to the Candidate who, having attended Two Courses of the Training Class Lectures during the preceding Twelve Months, and having passed the full Examination for a College Diploma, stands first in the Examination in the Theory and Practice of Education.
The Fee for the Course is One Guinea.
The Lectures are on Thursday Evenings, at 7 p.m.

C. R. HODGSON, B.A., Secretary

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MESSRS. SOTHEY, WILKINSON & HODGE will sell by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on TUESDAY, February 4, and Two Following Days, at 1 o'clock precisely, a COLLECTION of ENGRAVINGS, the Property of several AMATEURS, comprising a Selection of Exemplary Works of English Engravers, including the Works of Bartolozzi, Barlow, Valentine Green, Sir Robt. Strange, and Woollett—Portraits after Sir J. Reynolds and G. Romney, in the finest state, some early proofs—A very extensive Collection of Caricatures, by G. Cruikshank, Gillray, Rowlandson, and others—Engravings after Masters of the French School—Examples of Early Engravers, A. Dürer, 'The Knight of Death,' &c. Rembrandt, in the finest state, some early proofs—A large quantity of Old and Modern Masters, including 48 Original Drawings by H. Shaw, engraved in his various Publications—a Volume containing an important Collection of 448 Engravings, by A. Dürer, Rembrandt, Van Leyden, Hollar, and others—useful Portfolios, &c. May be viewed two days prior. Catalogues may be had; if by post, on receipt of four stamps.

The Stock of Jewellery and other Works of Art of Mr. W. BAKER, of Cranbourne-street, who is retiring from business.

MESSRS. SOTHEY, WILKINSON & HODGE will sell by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on MONDAY, February 10, and Three Following Days, at 1 o'clock precisely, the COLLECTION of JEWELLERY and other Works of Art, the Stock of Mr. W. BAKER, of Cranbourne-street, retiring from business; comprising Cameo and Intaglio, Ancient and Modern, in Gold and other Stones—a large quantity of Shell Cameo, Monies and Enamels, Corals, Pearls, &c.—Snuffboxes, Vinsigrettes, Gold and Silver Pencil Cases—Gold Rings, Brooches, and other Jewellery, set with Gems and Engraved Stones—Miniatures, Watches and Clocks, Silver and Plated Goods, Glass Cabinets—Paintings and Engravings—Opera and Field Glasses, &c. May be viewed two days prior. Catalogues may be had; if by post, on receipt of four stamps.

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MESSRS. SOTHEY, WILKINSON & HODGE will sell by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on FRIDAY, February 14, at 1 o'clock precisely, a COLLECTION of ENGRAVINGS, a Portion of the Collection of a Gentleman; comprising fine Examples of Engravers of the English School—Portraits after Sir Joshua Reynolds, Sir T. Lawrence, Hopper, Romney, &c.—some fine proofs—A fine Selection of Engravings after the French School—Theatrical Portraits, including Mrs. Robinson, after Romney, by J. R. Smith—Examples of Bartolozzi and his School, &c. May be viewed two days prior. Catalogues may be had; if by post, on receipt of four stamps.

The Library of the Rev. HENRY WRIGHTSON, and several other Collections of Books.

MESSRS. SOTHEY, WILKINSON & HODGE will sell by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on MONDAY, February 17, and Two Following Days, at 1 o'clock precisely, the LIBRARY of the Rev. HENRY WRIGHTSON, of 53, Green-street, Grosvenor-square; comprising Swedenborg's Works, in Latin and English, many in handsome Bindings—and other Works in all Classes of Literature; to which are added several small COLLECTIONS, including Edinburgh Review, 139 vols.—Blackwood's Magazine, 115 vols.—Westminster Review, 13 vols.—Works of Lord Byron (various Editions)—Byroniana and Publications relating to the Rev. Henry Wrightson, including the Rev. Henry Wrightson's Britannia, 4 vols.—Shakespeare's Comedies, Histories, and Tragedies, Second Edition—and numerous Standard Works in various Languages. May be viewed two days prior. Catalogues may be had; if by post, on receipt of six stamps.

NORWICH.—Valuable Collection of Pictures of the Norwich School, late the Property of WILLIAM STARK, Esq., F.G.S., F.C.S., deceased, brother of the late James Stark, one of the prominent members of the Norwich School; also the fine Collection of old Line Engravings, Etchings, &c., and the Library of Books.

MESSRS. SPELMAN have received instructions from the Family of the late WILLIAM STARK, Esq., F.G.S., to sell, by AUCTION, at the Rooms of THE LANCET and F. & A. YATLEY, February 20 and 21, the entire COLLECTION of PICTURES, ENGRAVINGS, and BOOKS. The PICTURES comprise nine remarkable choice works of James Stark (brother of the late Professor, and for whose pictures were painted), a fine Landscape by George Vincent, and good examples of Old Cromie, J. B. Cromie, J. Stannard, M. E. Cotman, D. Hodgson, T. Leach, Shayer, R. Knight, &c. The ENGRAVINGS comprise the Works of Morphem, Sharp, Strange, Woollett, Keimach, Burnett, Willie, and other well-known Engravers; also Portraits, Engravings, &c., in folio. The BOOKS, a fine Copy of Stark's River Soudry—Cromie's Southern Coast with Turner's Views, 2 vols.—Blomfield's History of Norfolk, and other scarce Works in Archaeology, Topography, History, Science, Art, Biography, Natural History, &c., in all about 3,000 vols. Catalogues may be had of Messrs. SPELMAN, Auctioneers, Norwich and Great Yarmouth.

THE EDINBURGH REVIEW, No. 305, JANUARY, is just published.

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I. THE NEW GOLDEN AGE.
II. THE TRUE TALE OF THE GENCI.
III. MENTAL PHYSIOLOGY.
IV. MEMOIRS of Mrs. JAMESON.
V. THE ROAD to INDIA.
VI. CAMPANELLI.
VII. WALPOLE'S ENGLAND in the NINETEENTH CENTURY.
VIII. DISCOVERIES at OLYMPIA.
IX. THE GOVERNMENT and the OPPOSITION.
London: Longmans & Co. Edinburgh: A. & C. Black.

THE FEBRUARY NUMBER OF LONDON SOCIETY (price One Shilling) contains:

ISAAC HOLDEN, the Bradford Millionaire: the Story of his Life. With Portrait.

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THE QUARTERLY REVIEW, No. 293, is NOW PUBLISHED.

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IV. PRINCE BISMARCK.
V. OUR SCHOOLS and SCHOOLMASTERS.
VI. IS POLITICAL ECONOMY a SCIENCE.
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VIII. RUSSIA and the INDIAN FRONTIER.
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FELIX ANTOINE DUPANLOUP, BISHOP of ORLÉANS. By Mons. C. De Warmon (with a Note by Dr. Dollinger).
ANIMALS and their NATIVE COUNTRIES. By Alfred R. Wallace.
AN ACTOR'S NOTES on SHAKESPEARE. No. 2. 'Look here, upon this picture, and on this.' By Henry Irving.
LIBERTY in GERMANY. (Concluded.) By Leonard A. Montefiore.
THE CHEMICAL ELEMENTS. By J. Norman Lockyer.
OLD MASTERS at the WINTER EXHIBITIONS. By Professor Colvin.
THE POOR in FRANCE. By the Rev. W. Walter Edwards.
PERSONAL RULE: a Rejoinder. By Henry Dunckley ('Verax').
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MISS MORIKER'S VISIONS.
THE EVIL EYE.
A BROKEN STRING.
ANTINOUS. Part I.
THE POLISH ALPS.
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MADEMOISELLE DE MERSAC. (With an Illustration.) Chap. 3. Monsieur le Marquis. 4. Mr. Barrington. 5. M. De Saint-Luc.
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LADIES and HOSPITAL NURSING. By Warrington Haward, F.R.C.S.
MONEY in ANCIENT GREECE and ROME. By François Lenormant.
PROFESSOR VON HOLTZENDORFF on the ENGLISH COUNTRY SQUIRE. By the Rev. James Davies.
ON the MIGRATION of BIRDS. By Dr. August Weismann.
CO-OPERATIVE STORES and COMMON SENSE. By the Rev. W. L. Blackley.
ANCIENT EGYPT. By R. Stuart Poole, Corr. Inst. France.
THE LONDON MEDICAL SCHOOLS. By R. Brudenell Carter.
CONTEMPORARY LIFE and THOUGHT in RUSSIA. By T. S. St. Petersburg.
CONTEMPORARY LITERARY CHRONICLES. By J. Bass Mullinger, M.A., Professors Bonamy Price, Chetham, S. R. Gardiner, and Matthew Browne.

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COLBURN'S NEW MONTHLY MAGAZINE, for FEBRUARY (Edited by W. F. AINSWORTH, Ph.D. F.S.A. F.R.G.S.) contains continuous, while 'tis May—Hears—Horse—Recollections of an Indian Magistrate—Tales from Old Dramatists and Personalities of the House of Commons—as also: Leaves from Life—Brief and Various—Poetry, &c.—Allen, Ave Maria-lane.

THE MONTHLY PACKET. Edited by CHARLOTTE M. YONGE. Author of 'The Heir of Redclyffe.'

Contents.
CAMERON FROM ENGLISH HISTORY.
MAGNUM BONUM; or, Mother Carey's Brood. By Charlotte M. Yonge.
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SATURDAY, FEBRUARY 1, 1879.

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LITERATURE

English Men of Letters.—Hume. By Prof. Huxley. (Macmillan & Co.)

IF any English writer deserve a place in a series devoted to English men of letters, it is David Hume. In his autobiography he speaks of "love of literary fame" as his "ruling passion," and it is certain that in following it he neglected perhaps the greatest powers of metaphysical analysis ever possessed by an English philosopher. He finished his chief work in philosophy at the age of twenty-five, and turned to branches of literature which offered more chances of gratifying the animating sentiment of his life. And not only was he essentially a man of letters, but he influenced English thought to an incomparably greater extent than any other writer of the eighteenth century, and by waking Kant from his "dogmatic slumber" he may be said to have made an epoch in the history of European thought.

Prof. Huxley, in treating of Hume, has not regarded him from either of these points of view. He has not analyzed Hume's literary powers as Mr. Morison has Gibbon's in his excellent monograph. Only forty pages of the present book are devoted to Hume's life and purely literary work. Nor has any attempt been made to put Hume in his proper place in the history of English and European thought; that task has already been done once for all by Mr. Leslie Stephen, who makes Hume the hero of his 'English Thought in the Eighteenth Century.' Prof. Huxley has preferred to give his readers an exposition of Hume's philosophy, with the evident object of spreading a knowledge of what is to him the true philosophy. And his success as an expositor is undoubted: it may fairly be said that no one now living could have expounded Hume with more sympathy or with equal perspicuity. At first sight it might seem impossible to make Hume clearer than he is himself in his own writings, and Prof. Huxley has wisely given large excerpts in the philosopher's own transparent English. But he has also put Hume's main positions in a form adapted to those who run as they read; he resuscitates Hume, as it were, and makes him speak in the language of the age of primers. It might almost be believed that Hume had met with the fate of Rip van Winkle, and slept a hundred years; he might be supposed to have mastered the new English in the two years that have elapsed since the centenary of his death, and himself composed this lucid account of his

philosophy. But this hypothesis is evidently untenable, and Prof. Huxley may claim all the credit that is due to this remarkable reproduction of Hume's way of thinking.

The influence of Hume on English philosophy forms one of the most curious episodes in the history of thought. The chief trait and the main value of his philosophy lay in its destructive character, and yet most of the work done in England from his death to the present day has been devoted to construction on these destructive principles. If a man starts from premises you have been accustomed to accept, and then proves from them that you do not exist, he does an important service in pointing out the untenability of your first principles. That was in effect what Hume did for European thought; he sent Kant back to a thorough criticism of the first principles of Cartesianism and of Locke's philosophy. But the curious thing is that English philosophers accepted the other horn of the dilemma, and, granting meekly that they and everybody else did not exist, devoted all their energies to showing how they did not exist. The two Mills and Prof. Bain have written large and in many respects instructive treatises, which give in full detail the laws of the non-existence of the human mind. In the present day England seems waking from this sceptical slumber, but it appears that Prof. Huxley still thinks in the eighteenth century, and his readers are indebted to this circumstance for an exposition of Hume's thought from the standpoint of Hume by the last of the Humites. Mr. Morley has shown his usual tact and insight in the choice of an interpreter.

For it is tolerably evident that in expounding Hume's philosophy the professor is giving utterance to his own philosophic creed. He owns that, at times, more is to be seen of his thread than of Hume's beads. With characteristic rejection of any pride that apes humility, he adds (p. 45), "My excuse must be an ineradicable tendency to try to make things clear; while I may further hope that there is nothing in what I have said which is inconsistent with the logical development of Hume's principles." And the warmth that animates many of his sentences is due rather to enthusiasm for his subject than for his author. In the series which probably suggested the present one, Mr. Mallock has lately been expounding Lucretius on the same strabismic method, with one eye on his author and the other on the conflicts of the present day. How far an expositor in such a case can do equal justice to his author and to his subject is somewhat doubtful; Mr. Mallock's antipathetic attitude was a bar to his success. Prof. Huxley has avoided failure on this score by his evident sympathy with Hume; but he will scarcely add to his reputation as a thinker by this avowal of adherence to a system of thought which is slowly but surely becoming obsolete. The universal cry in Germany at the present day is "Back to Kant!" and there is the clearest tendency in English speculation to re-echo the cry in the different form of "Forward from Hume to Kant!" And in its English form this movement is in the direction of differentiating the discipline of metaphysics from the science of psychology with which it has been too long confounded. The great work done by Kant was to point out that the fundamental question of philosophy, "How can

I know?" was essentially different from the problem of psychology, "What do I know?" however it may presuppose an answer to the latter. The one question is transcendental, the other empirical. For Prof. Huxley this distinction does not exist, and his book treats of metaphysics and psychology as practically the same. The exposition there offered of Hume's thought consequently falls into two parts, of very unequal value with regard to their matter, though the manner is equally admirable in both. The professor has given an excellent account of Hume's psychology, "with all the modern improvements"; while his account of Hume's metaphysics is indeed clear, but, at the same time, uncritical. As might have been expected, his science is excellent, his philosophy is somewhat superficial. A few words may here be devoted to each.

The first six chapters of the "second part," which is devoted to Hume's philosophy, give a masterly sketch of the rudiments of psychological science. Commencing by a happy division of psychology into the anatomy and the physiology of mind, the second chapter then maps out "the contents of the mind." Here proper importance is given to the ultimate nature of what the professor happily calls "impressions of relations," and some of Hume's inconsequences are thus avoided. An important truth is seized when the claims of sensation and emotion to the name of knowledge are insisted on, and the reference to Spinoza's analysis of the emotions is deserving of note. The professor will do well, however, in some future edition to add to his list of sensations those of the universally recognized sixth or "organic" sense of Messrs. Bain and Lewes. The third chapter, which treats of the origin of the impressions, gives us, it is true, the professor's well-known Janus-materialism, but it also allows the validity of the Kantian categories, though these are curiously enough supposed to be equivalent to the innate ideas of Descartes. Thus far the anatomy of the mind: the fourth and fifth chapters deal with its physiology under the titles of "The Classification and the Nomenclature of Mental Operations" and "The Mental Phenomena of Animals." In the former too little stress is laid on the all important activity of attention, but a very happy analogy throws some light on the vexed question of general ideas. Mr. Galton has lately been producing a portrait of the typical criminal by taking faint photographs of a number of convicts on the same plate. Prof. Huxley uses this curious experiment as an illustration of the mode in which general ideas are (physiologically) formed. The view is Mr. Spencer's, but the illustration is new and instructive, and the professor can easily rebut the ultra-nominalism of Berkeley by its aid. The most important point made in this chapter, however, is the complete parallelism drawn out between memories and beliefs; from the standpoint of a momentary consciousness, expectations are shown to be but "inverted recollections," and verification only the strengthening of a memory and the intensification of an expectation. This is a paradox after Hume's own heart, and fills an important gap in his reasoning about cause and effect. In the fifth chapter the importance of language in human psychology receives due attention, almost for the first time in England, and the instinctive character of

genius is laid stress upon. A few further words on language open the sixth chapter, which soon goes off into metaphysics, and the valuable part of the book is at an end.

Scattered throughout these chapters and completely occupying the remainder of the book are the opinions of Prof. Huxley on metaphysics, or, to speak more accurately, the expression of Prof. Huxley's opinion that there can be no metaphysics. Commencing with a radically false conception of philosophy (p. 48) as a "special department of scientific research" (!), and a one-sided view of psychology as "a part of the science of life or biology" (p. 50), the reader soon arrives at the unphilosophic notion that "the materials of consciousness are *products* of cerebral activity" (p. 80), a notion seemingly based on the ground that "anything may cause anything" (p. 77). The central point of Hume's thought and the head and front of his offending are put aside with the remark that "the question whether the idea of causation is necessary or not is really of very little importance" (p. 122): yet it gave Kant occupation for some twelve years' thinking, which resulted in the '*Kritik der reinen Vernunft*.' Later on, we find the man of science destroying the foundations of science by denying any reality to laws of nature, except such as given by uniform experience (p. 133). Miracles, he has to allow, are merely improbable. And throughout Kant is quoted, often in long passages of German which cannot be read while running, as if his arguments were conducted on the same ground as Hume's. In the chapters on Theism, Immortality, and Free Will nothing of much novelty is said, and their chief interest lies in the fact that the professor is not so decided in his nihilism as might be thought. Yet it could be wished that Prof. Huxley had seen his way to answering Prof. Green's able demolition of Humism in his introduction to Hume's Treatise before he had made up his mind to spread abroad the opinions of Hume without any critical safeguard.

It may be appropriate, and it certainly is opportune, to examine shortly the claims of science to speak in the name of philosophy. In the present work Prof. Huxley makes a modest apology for his attempting to expound Hume on the ground that "philosophy lies in the province of science"; and, indeed, for the last ten years the only utterances on philosophic themes which have come home to Englishmen have been made by popular expositors of modern physics, eloquent biologists, or ingenious professors of meta-mathematics. From the eminence they have arrived at in their own special branches of study, it follows that philosophy cannot have had that eager and undivided attention which mastery of it requires; and what is more, to have attained eminence in science argues qualities the very opposite to those of the philosopher. That philosophy takes some of its materials from science is doubtless true, and the history of science may be said to be the key to the history of philosophy. But scientific principles have to be viewed in quite a different light when raised to the sphere of philosophy from that which they shed in their own narrower circle. Science is nothing if not specialized; it has to deal with partial aspects, with analyses which reject all other qualities of its

object but that with which the particular science is concerned. Philosophy, on the other hand, seeks to unite all these partial utterances of science into one whole; it seeks to penetrate to the very material of existence. The tone of mind required for science is consequently quite different from that of the philosopher. And, further, in the stage at which the development of science has arrived, only those sciences which deal with extended objects have come to any degree of precision. The sciences dealing with man and his history are in an embryonic condition. Hence science can only offer to philosophy generalizations dealing with material objects, and the philosophy of scientific men is naturally materialistic. The very clearness of science—and it is the ideal of science to be clear and definite—leads to superficiality when applied to philosophy. It would be absurd if the highest of mental disciplines could be explained with as much ease as the less abstract and less complex sciences. The vagueness and obscurity which are alleged against the philosophy of philosophers are the necessary consequences of the complexity and indefiniteness of the subjects with which they deal. The lucid *aperçus* of philosophic subjects which frequently appear in the magazines are thus self-condemned. They are due to the clear vision of the shortsighted. In most cases, it may be said, the "scientific" philosopher sees the hard rind of truth, not its fructifying kernel. These be severe words, but they are uttered in the conviction that harm is being done to the cause of philosophy by the fact that it is mainly represented by writers who have had no training in it. And the mischief is that the seeming clearness and definiteness of their views bring their speculations home to thousands who are never reached by those who are more cautious and thorough in their thinking. Where Prof. Green has his tens, Prof. Huxley has his thousands of readers.

Meanwhile, let praise be given where praise is due. However much it may be regretted that Prof. Huxley's metaphysic is not so sound as his psychology, he has succeeded admirably in his own aim, and has produced an account of Hume's philosophy written in the clear and interesting style for which he is celebrated. The book will serve well as a primer in psychology, and may, perhaps, prepare the way for a constructive treatment of philosophy, by clearing much false metaphysic from the minds of many. That would indeed be bringing Hume home to the English reading world.

Patchwork. By Frederick Locker. (Smith, Elder & Co.)

MR. FREDERICK LOCKER, in the preface to his book, suggests as a possible definition of a commonplace book, "a book kept by a commonplace person." There is no doubt that for some time past the compilation of such things has fallen more or less into the hands of the bookmaker, who is generally a very commonplace person indeed. But it does not need much acquaintance with literature to know that it was not always so, and that some excellent books of the '*Patchwork*' kind have been written or compiled before now by some excellent writers. It is as true of commonplace book-making as of any other art that

ne fait pas ce tour qui veut, and this is more especially the case with such a collection of scraps as that which Mr. Locker has now put forth.

The contents of '*Patchwork*' are partly original, partly selected, and are distinguished by an utter absence of any connexion and mutual relevance which is very engaging. The page as you turn it may contain a mere cutting (in which case, indeed, Mr. Locker not unfrequently adds some scrap of comment), or an anecdote noted down from conversation, or an unprinted "London Lyric," or a short *historiette*. Notwithstanding the promiscuous character of the book, however, there is a certain uniformity of tone about its contents which is noticeable enough, and only appears to have been jarred in one instance: that instance is the insertion in full of "*Gastibelza*." We think this is a mistake on Mr. Locker's part, inasmuch as such a poem is not a thing to be made patchwork of. Mr. Locker might almost as well have inserted '*Hamlet*' or '*Paradise Lost*' entire as a lyric so complete, so perfect, of such supreme and final beauty and sadness. The proper constituent parts of patchwork are odds and ends and scraps and fragments. There is nothing scrappy or fragmentary about '*L'Homme à la Carabine*.' However, this error, if it be an error, is a solitary one. Mr. Locker's scraps are usually real scraps, and very well chosen. There is a magnificent song of Aphra Behn's, "*Love in fantastic triumph sat*," of which we will venture to say that very few people know anything of it except the four lines which Mr. Swinburne once took it into his head to quote in a note to his '*Essay on Blake*.' There is, again, the charming passage in which Hazlitt describes his companionship with the Elizabethan and Jacobean dramatists in the solitudes of Winterslow. But it is probable that most people, wisely or unwisely, will pay more attention to the new than to the old contents of the book, even though the old be new, as we fear they will be to not a few. There is a short discourse on pets, which contains the diverting history of a rook and of a Patagonian poodle, and there are some notes on deer-stalking and book-fancying which deserve mention; but the best of the longer original prose articles is one headed "*My Guardian Angel*," which is an admirable specimen of its kind. The new "*London Lyrics*" seem to us to be neither of Mr. Locker's best brand nor of his worst. Some stanzas may be given of one which is the second of a pair. The first of the pair expresses a poet's regret and musings over a girl whom he used to meet in his walks, but to whom he never spoke; in the second another poet finds these verses on a bookstall long years after:—

A poet sang of what befell
When, years before, he'd paced Pall Mall;
While walking thus—
A boy—he'd met a maiden. (Then
Fair women all were brave, and men
Were virtuous.)
They oft had met—he wondered why
He praised her sprightly bearing (I
Believe he meant it).
No word had passed, but if he smiled
Her eyes had seemed to say (poor child!),
"I don't resent it."
And then this poet mused and grieved,
And spoke some kindly words, relieved
By kindlier jest.

Then he, with sad, prophetic glance,
Bethought him she ere then, perchance,
Had found her rest.

Then I was minded how my joy
Sometimes had told me of a boy
With curly head.

"You know," she'd laugh (she then was well),
"I used to meet him in Pall Mall
Ere I was wed."

And then, in fun, she'd vow, "Good luck!
I'll go there now, and fetch thee back
At least a curl!"

She once was here, now she is gone;
And so, you see, my wife was you
Bright little girl.

I am not one for shedding tears;
That boy's now dead or bowed with years;
But see, sometimes

He'd thought of her—that made me weep.
That's why I thought, and why I keep,
His book of rhymes.

One part of the book remains to be noticed. It consists of jokes and short extracts scattered about among the longer ones. As is the case with all collected jokes, the goodness varies somewhat. Mr. Locker would, perhaps, have done well to avoid drawing on so well-known a book as Dean Ramsay's, but this is by no means his only salt-mine. He implores us to pardon him if he has spoilt any of the stories, and though the pardon is not often needed, there are occasions when it is. For instance, the famous story of the hen-coop and the castaway, the teller of which was met by one of his hearers with the unexpected answer, "I was that man," is sadly mutilated. Mr. Locker's romancer is made simply to say that he had thrown the hen-coop, and remembered the castaway's face—no very remarkable statement. Now, at least one form of the story relates that the hen-coop accidentally contained a hen, which daily laid an egg, and maintained the castaway. "Did you ever hear such a thing as that?" asks the teller, and then the retort comes with duly crushing effect. Another instance which calls for correction is the quotation from a certain Rev. Mr. Brown of the famous letter of Tiberius to the Senate, in which the emperor is made to say, "May all the gods and goddesses, if there be any, damn me," &c. If Mr. Locker had consulted Tacitus instead of the Rev. Mr. Brown he would have seen that this conditional atheism is not genuine. Lastly, we may observe that the taking of the text, "Go see now this cursed woman," which Mr. Locker assigns to a very modern date, is, in different forms, much older. It is told, for instance, of the Nonconformist Bradbury at the death of Queen Anne.

These, however, are details which do not interfere with the amusement to be derived from a very agreeable book. As we have found fault with some of Mr. Locker's stories let us give one with which there is no fault to be found, and which is not only new to us, but appropriate to the present time of lotteries and rumours of lotteries:—

"H— tells me that his cook has just won a good sum of money in a lottery with the number twenty-three. H— asked her how it was that she happened to tumble upon such a lucky number, and she replied, 'Oh, sir, I had a dream: I dreamt of number seven, and I dreamt it three times, and as three times seven is twenty-three I chose that number, sir!' This proves that an ignorance of the multiplication table is not always a calamity. I was relating this anecdote to a distinguished friend, who holds rather a responsible position, and is usually anything but slow in apprehending a joke. When I had concluded I observed a

wistful expression on his countenance, as if he were ready, nay anxious, to be amused, but could not for the life of him quite manage it. Then suddenly his face brightened, and he said, but with a tinge of dejection in his manner, 'Ah!—yes—I see! Yes; I suppose three times seven is not twenty-three!'"

On the whole, 'Patchwork' may be said to possess a good claim to take rank as a pocket-book in the older sense of the word.

The English Army: its Past History, Present Condition, and Future Prospects. By Major Arthur Griffiths. (Cassell, Petter & Galpin.)

IN fourteen chapters Major Griffiths describes the rise and progress and the present state of the British army, leaving no department nor arm untouched, and casting much light on all of them. In the fifteenth and final chapter he deals with its future, or rather shows what, in his opinion, should be done to improve it. Such a work it is difficult to review satisfactorily, impossible to discuss exhaustively here. We shall therefore confine ourselves to a criticism of the two chapters which deal with the officers and the rank and file. Strong as is his love for his old comrades, great as is his admiration for their numerous high qualities, Major Griffiths does not hesitate to point out, in an uncompromising though kindly spirit, their shortcomings. He justly observes that

"The British officer is a curious compound of many diverse characteristics; but he is a distinctly national type, and he has no exact counterpart anywhere abroad. . . . In no continental army . . . is there to be found the same blending of intense devotion to duty when duty really calls with the most callous indifference to professional routine when the work is only of the ordinary kind. . . . All officers wear uniform, but no more than they can possibly help. The present head of the army, the Duke of Cambridge, never appears in it, except on state occasions; the staff at the Horse Guards transact their daily business, like so many stock-brokers or city magnates, in tall hats and black frock coats; the mess dress of the Household Brigade is a suit of ordinary black evening clothes."

The author asserts with truth that, compared with the salaries of other public officials in this country, the pay of British officers is ridiculously small, though it is higher than that of most foreign officers. It should be borne in mind that in addition to their pay foreign officers often enjoy considerable allowances or advantages which possess a money value; also that the style of living abroad is less costly than in England. Against the many admirable qualities of British officers there is one serious set-off, a defect which has greatly diminished of late years, and will be still further lessened before long.

"This fault has been that they have seemed to be playing at soldiers in peace time, and have been at no particular pains to master even the rudiments of the profession to which they belonged. It used to be said of them—save and except those of the scientific corps—and frequently with justice it is to be feared, that they were soldiers only in name. . . . They were singularly, and nearly completely, ignorant of anything beyond the most elementary knowledge of their profession. Their knowledge extended only to matters of routine, to such small facts as the price of necessities or the contents of the soldiers' small book, with a sufficient smattering of barrack-yard evolutions to enable them to know their places in ordinary field movements and give a few parrot-like words

of command. . . . It was a sin and a solecism to talk shop: to express an interest in professional topics . . . was deemed out of place in the mess-room or in public."

All this is now changed. The authorities and the officers themselves began soon after the Crimean war to realize the fact that war, from a handicraft, had risen to the height of a science. Examinations were instituted, means of instruction were provided, and a military literature was created. Nowhere is the altered feeling of the officers with regard to their profession more conspicuous than in the mess-room. Military topics were, as Major Griffiths truly says, formerly tabooed when officers met together off duty. Now it is quite the reverse, and all ranks may at dinner be heard discussing with keenness and intelligence every sort of subject connected with the art of war. One reason why this improvement was so long delayed—one obstacle to the still greater efficiency of British officers—is that, let them be as zealous and capable and highly educated as possible, as a rule their attainments will not further their advancement. The best officer rises as slowly as the dullest. The grossly inefficient, it is true, are now sometimes weeded out or passed over, but though demerit, if conspicuous, is thus visited, merit is rarely rewarded. The present heads of the army seem to have a prejudice against educated and thoughtful officers; they cling tenaciously to obsolete ideas and practices, and, appearing to believe that in peace time one officer is as good as another, are vehemently opposed to promotion by selection.

The chapter devoted to the rank and file is able and full of valuable suggestions. Major Griffiths dwells strongly on the difficulty of inducing a sufficient number of respectable men to enlist. Various causes are at work here. The chief of these is insufficiency of pay:—

"The bids made by the State for soldiers have uniformly been a little behind the market price of labour. . . . The State never feels the pulse of the market and keeps ahead of it. No doubt the indirect advantages offered in the shape of future good-conduct pay, material comforts, and so forth, must be included among the inducements held out, but the value of these is not glaringly apparent, and is often left out of the calculations of the possible recruit. What influences him rather are rumours and reports, not always ill founded, of the illiberality, as when, through misdirected cheeseparing, amounting to meanness, some old soldier is turned adrift to shift for himself, perhaps end in the workhouse or starve in the streets."

Another cause is the notion that soldiering is no provision for life. "Under the system of short service a lad is expected to give a few of the best years of his life to the acquirement of what can never help him to earn his bread." As a remedy the author would follow the example of the navy and train boys for the army, teaching them during their period of pupilage not only drill, but also trades that will enable them to earn their bread when they return to civil life. As he shows, the expense would be small, for the cadet schools would be to a certain extent self-supporting. The importance of good non-commissioned officers is infinitely greater in these days of extended order than in those of line and column. Everything now depends on the section leaders. Unfortunately the dearth of competent non-commissioned officers is being daily more and

more felt. It is indispensable, therefore, that the position of sergeants should be improved. Major Griffiths proposes that a sergeant on re-engaging for a second period of service should receive sixpence a day extra, and be promised the option of a second re-engagement at the end of twelve years to complete twenty-one years for pension. He also advocates the promise of employment in public offices and the grant of certain trifling privileges, the nature of which will easily suggest itself to those who have studied the subject. It is by this means, and not by the lure of a commission, which is seldom a substantial boon, that we should, in his opinion, be able to render the position of sergeant attractive.

The book is so practical and useful that it seems ungracious to call attention to minor defects. It is a duty, however, both to the public and the author, to point out that there are a few clerical errors in the matter of figures, which will puzzle civilians, and which ought to have been mentioned as *errata*.

A Poetry Book of Elder Poets. Selected and arranged, with Notes, by Amelia B. Edwards. (Longmans & Co.)

A Poetry Book of Modern Poets. (Same author and publishers.)

It was Mr. D. G. Rossetti, if we remember rightly, who looked into some selection of Italian verse in the hope of finding scholarship, and found nothing but "editorial incompetence walking naked and unashamed." We are sorry to say that this is precisely what is to be found in Miss Edwards's volumes. A critic is not prepared in these days, when good handbooks of literature abound, to find an author so consistent in evading correctness, so nimble, if we may say so, in leaving the narrow path of accuracy for the broad field of fancy. Miss Edwards acknowledges, and she could do no less, that she has very freely used the 'Golden Treasury' of Mr. F. T. Palgrave, yet with, as we must suppose, the book before her she is unable to name its compiler correctly, and in each instance speaks of him as Mr. "W. G. Palgrave," although, as every one knows, this is the name of the traveller and not of the critic. This blunder gives the key-note to the manner in which these volumes have been prepared: all is perfunctory, second-hand, untrustworthy, while memory and imperfect knowledge have been made to take the place of research and scholarship.

In order to substantiate such a statement as this, it is necessary to give a somewhat tedious catalogue of *errata*. The notes to each volume do not much exceed a dozen pages, yet we shall not harvest from them so full a crop as not to leave a plentiful aftermath of blunder to be reaped by any careful follower in the same track. To commence, then, with a venial offence, Miss Edwards reprints from Perry the three rondels, found in Pepys's MS. 2006, now at Magdalene College, Cambridge, and attributes them to Chaucer, although there is no reason whatever for supposing them to be his. She entitles them *rondeaux*, and gives an antiquated note that shows that she is ignorant not merely of the difference between a "rondel" and a "rondeau," but of all that has been written of late in French and

English on the subject of poetic forms. Again, she says that Marlowe's 'Passionate Shepherd' belongs "to that school of Euphuistic Pastoral of which Sir P. Sidney's 'Arcadia' is the most elaborate specimen," evidently supposing the 'Arcadia' to be a poem. The name of Joshua Sylvester is in all cases misspelt Sylvestre. Nash died in 1604, not, as here stated, in 1600. The date assigned to Dekker's death is imaginary: he disappears from our sight in 1638. The years of birth and death of Barnfield are not unknown, as here indicated; the former took place in June, 1574, the latter in 1627. On the other hand, if Miss Edwards has discovered documentary evidence that Spenser was born in 1553, she will confer a boon upon students of literary history by divulging it.

"Giles Fletcher. Born 1588, died 1623. 'Song of an Enchantress.' This beautiful song, which has in it not only a ring of Spenser's music, but a distant echo of Ariosto, is from that almost forgotten but very remarkable poem 'The Purple Island.'"

This is a very nice conjunction of blunders. If the song is by Giles Fletcher it cannot be from 'The Purple Island' of Phineas Fletcher. It is, in fact, from the 'Christ's Victory on Earth' of Giles Fletcher, who was probably born in 1582, and the date of whose death is entirely unknown. Thomas Heywood was writing for the stage in 1598, nine years earlier than the date here confidently given as that of his birth. Crashaw was born in 1613, not in 1615, and died in 1650, not in 1652. But a truce to these figures, the reader can verify the rest for himself; we turn to the critical part of the notes. To say that Browne's "Glide soft, ye silver floods," "suggested to Milton the form of his 'Lycidas'" is a singular instance of the danger of repeating opinions second-hand, for the *form* is precisely the one thing not suggested. In annotating the songs taken from Beaumont and Fletcher great carelessness is shown. "God Lyæus ever young" is attributed to Beaumont alone, but it occurs in 'Valentinian,' a drama in which the hand of the elder dramatist may be traced supreme. In only one instance is the name of a drama given, but this is an unfortunate one, for "Hear, ye ladies that despise," is not to be found in 'The Little French Lawyer,' but in 'Valentinian.' The glorious "Roses, their sharp spines being gone," is quietly attributed to Beaumont, although it occurs in the 'Two Noble Kinsmen,' a play by Shakspeare and Fletcher alone, and although every competent critic recognizes in it the hand of none but Shakspeare. With regard to the treatment of ancient ballads, we confine ourselves to one example. "Edward, Edward," one of the grandest of all early ballads, and one which bears upon its face the stamp of antiquity, the compiler attributes to Sir David Dalrymple, a worthy Scotch gentleman of the end of last century, who could more easily have flown than have written in that artificial age a poem which even the skill and science of Mr. Swinburne has not succeeded in imitating. To conclude, "Busy, curious, thirsty fly" is not anonymous, but the work of William Oldys, the antiquarian.

So much for the first volume; the second is, on the whole, less inaccurate, because exact information is more at the command of a careless writer. We pass over the great

period at the beginning of this century with only the mention of P. S. Shelley to remind the reader of Miss Edwards's foible. The genius of Wordsworth is described in these startling terms: "We seem to see a sort of gentle modern Polyphemus in the big man, able to dance equipped from head to foot in iron mail." But, in spite of these and other eccentricities, it must be confessed that this second volume is less mischievous than the first until we approach our own time. Then we come again upon the discontinued tide of blunders. Fourteen years are added on to the life of Miss Christina Rossetti, who, to the confusion of literary history, is represented as having preceded Clough. A poet of the name of Charles "Kingley" is quoted; this we may charitably suppose to be a misprint. Not so the mention, repeated to exasperation, of "C. A. Swinburne," whose birth is stated six years later than that of the real Mr. A. C. Swinburne. Mr. Bryant is wrongly stated to have been born in 1797, instead of 1794, and to be still alive, although he died more than seven months ago. Washington Allston is marked as being Bryant's junior, although he was really born in 1779. Whittier was born in 1807, not 1808. It has been proved, once for all, that Edgar Poe was born on the 19th of February, 1809, yet here is the old blunder, 1811, repeated. Mr. George Boker has no claim to appear in a book of this kind, but his presumption is fully punished by the misstatement of his age. To conclude, the correct dates of the births of Mr. Stedman and Col. Hay are respectively 1833 and 1839.

It were easy to pursue the catalogue of shortcomings further, but enough has been said to show that these volumes are inaccurate and slovenly beyond all pardon. If one or two of this long list of blunders had crept into a carefully and conscientiously prepared work, we should not have thought it necessary to refer to them, or at least only casually; but so great a mass of mistakes in so few pages makes it binding upon the critic to warn the public against these volumes. The text of the poems given is, as far as we have examined it, very correct; but this, although convenient for the reader, shows in the editor no further credit than is due to the skilful use of a pair of scissors and a pot of paste. The pages which are intended to give the works the air of books of reference are studded, as we have seen, with mistakes which prove the editor to be totally unfitted, whether on the score of knowledge or care, to undertake the work she has accepted. The world does not expect every lady to know when Crashaw was born or who wrote the 'Two Noble Kinsmen,' but if she accepts from a publisher the commission to form a selection of English poetry, with biographical and critical notes, she may be expected to take the trouble to look up these things and to correct her proof-sheets.

The Pentateuch and Book of Joshua critically Examined. By the Right Rev. John William Colenso, D.D. Part VII. (Longmans & Co.)

WITH this volume the author completes his valuable work, the first part of which appeared in 1862. Dr. Colenso gives the following *résumé* of his previous volumes. "I have fixed," he says, in a preliminary notice,

"the age of the Deuteronomist in the first years of King Josiah; I have separated the passages due to different writers in the book of Genesis, have determined approximately the age of those writers, viz, the Elohist in the days of Samuel, the second Elohist in the beginning of David's reign, the Jehovist in David's reign and the first part of Solomon's; I have shown that the whole of Leviticus and all priestly portions of Exodus, Numbers, and Joshua, with a few verses in Deuteronomy, were written during or after the Captivity."

In the present volume he examines the authorship and date of other books of the Old Testament, in connexion with his theories expounded in the first six volumes. He follows closely the German and Dutch critics, a fact which he does not attempt to conceal, investigating, however, every passage and every statement of his predecessors before accepting their theories. We shall see that the author is rather too much inclined to make use of a particular argument by which the composition of parts of the Pentateuch is relegated to a late period. He lays great stress on the argument *a silentio*, that is to say, that such and such a chapter or part of a book must have been composed after the time of the prophets because they do not mention it. This induction, as well as hasty comparisons of passages in the prophets with analogous ones in the Pentateuch, and some hypercritical statements in philology, has often misled the bishop in his concluding volume.

It must be regretted with the learned prelate that he lives far from the homes of learning; consequently he has not seen books and monographs which have appeared within the last three or four years relating directly and indirectly to the subject of his investigations, and which ought to have led him to modify some of his statements and to reject those which have been proved erroneous. Thus, for instance, we should have expected a special chapter in the appendices on the recent discovery of the Chaldean account of Genesis by the late George Smith, and on Dr. Goldziher's most learned book on mythology amongst the Hebrews, translated by Mr. R. Martineau. Although the *Athenæum* has not accepted Dr. Goldziher's idea of a solar and lunar mythology amongst the Hebrews, yet it gave full credit to the learning of the author, and more especially pointed out the importance of his chapter on Prophecy and the Jahveh Religion, a subject which we may say is the centre round which Dr. Colenso turns continually. If Dr. Goldziher is right in saying that "the conclusion is almost irresistible that the Hebrews borrowed this whole story of the Deluge from the Babylonians, and propagated it in a form resembling the Babylonian original, even in its details and mode of expression," the relation to the Babylonian text of the Elohist and Jehovistic writers of this narrative must either be explained or else those chapters of Genesis must be attributed to an author of the Captivity, when the Hebrews had ample opportunities of becoming acquainted with Assyrian literature. It would, perhaps, suit the bishop to assign the final revision of the Pentateuch to Ezra or a contemporary, inasmuch as there is a case for an argument *a silentio*, the Deluge, as far as we are aware, being first mentioned by the great anonymous prophet of the Captivity (as Ewald calls him), namely, in Isaiah liv. 9.

Dr. Colenso devotes a special appendix to Psalm lxviii. (one of the most difficult Psalms, and evidently in a corrupt state through the errors of copyists, as can be seen from Dr. Colenso's proposed emendations), to which he ascribes a Davidic origin, and in which he lays special stress on "Jah or Jahveh, adopted only lately as the name of the national Deity of Israel," referring at once to verse 5, *byah sh'mo*—"By Jah is his name." The before Jah gives no sense; we should have expected "Jah is his name," without the preposition. Dr. Colenso's reference to *vel*, Exod. vi. 3, is one example of the philological errors caused by hasty comparisons. The *v* in Exod. vi. 3 depends upon the verb *raah*, just as in Ps. cii. 17. From Prof. Graetz's essay in his *Monatschrift* the bishop could have seen that the right reading is probably ברכי for ברי, "bless his name," and also that this Psalm, as may be concluded from verses 31 and 32 (English 30 and 31), refers to a time when Judah was threatened by Egypt, probably, as Dr. Graetz suggests, to the time of Pharaoh-Necho. In his fifteenth chapter the author tries to show that Ezekiel is the earliest prophet who knows anything of the Levitical legislation, again an argument *a silentio* for the late date of Leviticus. Now Dr. Hoffmann, in his essays 'On the Unity of the Legislation of the Laws on the Sacrifices,' 'On the Antiquity of the Institution of the Day of Atonement,' and 'On the Ceremony of the Sheaf of the Wave Offering' (Lev. xxiii. 15), has shown that there are allusions in earliertimes to the Levitical legislation. Sin offering, the bishop says with the German school, is a Levitical idea, and not to be found before Ezekiel. Of course, Psalm xl. 6 (Hebrew 7), "Burnt offering and sin offering hast thou not required," says Dr. Colenso, is assigned by the most eminent critics to the Chaldean or a later age. We should have thought that verse 7 (Heb. 8), "In the volume of the book it is written concerning me," would rather refer to the time of Josiah when the law was discovered. The passage, "The trespass money and the sin money" (2 Kings xii. 16), "appears to be," says Dr. Colenso, "by the Levitical writer." This is a very easy kind of criticism; any passage which does not suit the author is assigned to a later writer, without any reason whatever. But how about the passage in Hosea iv. 8, "They eat the sin offering of my people," not, however, to bear the iniquity of the people (Lev. x. 17), but "to carry its soul to their iniquity"? The prophet evidently plays upon the words *laseth avon* in Leviticus with his *avonom yisu*. So much from Dr. Hoffmann's essays, which are written from an orthodox point of view. We abstain from quoting other minor articles on Biblical criticism.

Whether the writers above referred to are right or wrong, they are important enough to be noticed in a voluminous work on the composition and dissection of the canonical books of the Old Testament. At all events, time and labour would have been wasted less in refuting authors who work according to a critical method than in finding fault with the new Bible commentary and the new Lictionary of the Church of England, or in refuting Lord Arthur Hervey and Canon Cook.

A critical treatise on the Old Testament should be a purely literary work, and be kept free from party spirit—written, in fact, as

scholars write the history of the composition of the Vedas without any desire to demonstrate to the Brahmans that their sacred books are of a later date than they believe, or the history of the Koran with no intention of showing the Mohammedans that Mohammed contradicts himself. Indeed, criticism of sacred texts will remain for a very long time yet the domain of learning. The criticism of the Bible, so much cultivated in Germany and Holland, has made little impression on practical religion, and neither Strauss nor M. Renan has done great harm to the Church; nor can Dr. Colenso, we suppose, expect, in spite of the clamour that was formerly raised, a greater result from his learned book than his predecessors and contemporaries in other countries have achieved by their productions. The revisers will not mark on the margins of their new translation which are the Jahvistic and which the Elohist passages in the Pentateuch, nor even make a division between Isaiah and deuterio-Isaiah. In fact, we should like to know what it matters to the Church Prayer Book whether the sixty-eighth Psalm be Davidic or written in the Captivity, and, moreover, who is to decide about it when amongst critics there are at least six various opinions?

We do not understand why the bishop inveighs against the authorities under whose superintendence the new Bible commentary is issued, because they admit "that there are (in the Pentateuch) insertions of a later date, which were written, or sanctioned, by the prophets and holy men who, after the Captivity, arranged and edited the Scriptures of the Old Testament." On the contrary, we should have thought that Dr. Colenso would rejoice to find that he has succeeded in making converts at least to a small extent. Although these dignitaries have arrived at such a conclusion somewhat tardily, was the bishop born with his critical ideas on the Old Testament? There was a time when he also believed otherwise.

But let us come back to some points where our author sides wholly with Graf, adopting statements which are rejected by Nöldeke and even by Wellhausen in his lately issued history of Israel. Dr. Colenso says that Jeremiah is the author of the Books of Kings (with some exceptions) and wrote the book (Deuteronomy) which was found in the time of Josiah. The first statement is already made in the Talmud, and may, perhaps, be admitted generally. But that he should be the author of Deuteronomy is, in our opinion, an impossibility. We shall not urge the fact that he was too young at that time to have composed such a work, for Dr. Colenso may be right in saying that *Na'ar*, young (Jer. i. 7), must not be taken literally. But can it be reasonably maintained that Jeremiah, after having put the book in the Temple, of course with the knowledge of Hilkiah, should have gone out of the way in order not to be consulted by Hilkiah and Shaphan on the value of it? Such is the opinion of Dr. Colenso, who admits also another possibility, that he may have been absent at that time. Surely in that case Hilkiah could have waited until his return, for there was no special hurry for making the book known a little earlier or a little later. But, says the bishop, he employs expressions out of Deuteronomy and not out of Exodus. If that be even

the case, it could not be taken as an absolute argument for the Jeremiac authorship of the book; for he might have employed phrases of this book because it was more familiar to his memory, or, on the other hand, because those expressions were more current in the minds of the people to whom he addressed himself. Let us see, however, if Dr. Colenso is right in his statement concerning the quotations from Deuteronomy only. Here we must express our regret that the author quotes the verses after the order of the English Bible, and not after the Hebrew text. In the matter of quotations the original words are of importance, a translation misleads. If Jeremiah quotes *verbatim* from Deuteronomy, he does the same, if not so often for the above-mentioned reason, from Leviticus. Compare, for instance, *W'hayithi lakhem l'elohim w'attem tihyu li Pam* (Lev. xxvi. 12; Jer. vii. 23). Nay, in the very paragraph (Jer. xxxiv. 9, 14) of which the bishop says, "He certainly quotes the identical language of Deut. xv. 12, and not of the other law in Exod. xxi. 2" (which we doubt, since the quotation is not *verbatim*, but evidently made from memory, as may be seen from the words *Mikkets sheba Shanim* [verse 14], which are the beginning of Deut. xv.), Jeremiah employs (verses 15, 17) the expression *kara d'ror*, to be found only in Lev. xxv. 10. According to Dr. Colenso's theory about Judges, which he assigns to David's time, comparing the expressions of *wayyaham* and *b'hozah* (which are in other forms not so unusually employed as *d'ror*), Jeremiah must have written at the same time as the writer of Leviticus xxv., who, according to Dr. Colenso, is a contemporary of Ezekiel. Space does not permit us to give more quotations, but *ab uno disce multa*. That "the whole history contained in Genesis—2 Kings has been in part composed, but throughout revised and retouched, by the Deuteronomic editor (Jeremiah)," is not generally admitted, and is most unlikely. The same is the case with Dr. Colenso's ideas about Ezekiel's being so strongly connected with the Levitical legislation, when we find the prophet so often using expressions contrary to what is contained in that legislation.

With regard to the composition of Chronicles, Ezra, Nehemiah, and some other books, the author gives scarcely anything new; he enlarges mostly on the Psalms, where he is very arbitrary in his conclusions. Prof. Graetz's works on Ecclesiastes and Canticles, as well as Dr. Barth's on Job, Dr. Colenso seems not to know. For the chapter "On the Formation of the Hebrew Canon of Scripture" he could have obtained some information from Fürst's book on the subject and from M. Derenbourg's appendix in his 'Essai sur l'Histoire et la Géographie de la Palestine.' In the last chapter much stress is laid on the name of Jahveh being found in the Moabite inscription, but the bishop ought to have waited for the publication of the document in its integrity; it seems that Jahveh is not quite distinctly read on the Moabite stone. For the traditional question as to whether the name of Jahveh was pronounced in the Temple or not, the author ought certainly to have consulted Geiger's 'Urschrift.'

One word only concerning the Ten Words (not commandments, as the author always writes). The bishop insists continually that

no prophet makes any allusion to them. How about the passage in Hosea iv. 2, 6: "By swearing, and lying, and killing, and stealing, and committing adultery . . . seeing that thou hast forgotten the law of thy God"? Is not this an allusion to the later portion of the Decalogue? Surely Dr. Colenso does not expect the prophets to quote chapter and verse as we do now? As we have already said, the prophet speaks from memory, and quotes sometimes a few words literally, but mostly only the sense of the Law in his own words. Where is, for instance, Neh. viii. 15 to be found in the Law, which is introduced by the words, "And they found written in the Law"? Is it not a quotation from memory? The "Words" as spoken by God (not ten words, which is a later addition, since the number is not mentioned either in the introductory or final words in the Decalogue) did not form a special book to be quoted as such, but are simply a part of the whole Law of God, and claim no special stress.

Dr. Colenso is most learned and exhaustive; but his polemical style is objectionable, especially as he is obliged by it to give lengthy passages out of books which had better be forgotten, and devote to them extended answers. His questions and answers give us often the impression of a catechism. Considering under what a pyramid of commentaries the five books of Moses and Joshua (or the Hexateuch) are buried, it is most fortunate for humanity that the book Yashar and that of the "Wars of the Lord" are lost. If the Bishop of Natal were able to read all the important monographs and commentaries on the Old Testament, if he would condense his book, quote the Hebrew text instead of the English, avoid party polemics—in one word, make his work a book of learning suited to the Universities (who are sorely in want of such a treatise, for they cannot get much enlightenment out of their ecclesiastical professors),—in this shape his volumes would perform a useful work for the advancement of Biblical criticism.

NOVELS OF THE WEEK.

Robin Adair. By the Hon. Mrs. Fetherstonhaugh. 2 vols. (Bentley & Son.)

A Mountain Daisy. By Emily Grace Harding. 3 vols. (S. Tinsley & Co.)

Phoebe's Fortunes. By Mrs. Robert O'Reilly. 3 vols. (Strahan & Co.)

On the Wolds. By Edward Gilliat, M.A. 3 vols. (Sampson Low & Co.)

Friends Only. By Emily Marion Harris. (Marcus Ward & Co.)

Withered Leaves. By Rudolf von Gottschall. Translated from the German by Bertha Ness. 3 vols. (Remington & Co.)

Vor dem Sturm. By Theodor Fontane. 4 vols. (Berlin, Hertz.)

THE lucidity of Mrs. Fetherstonhaugh's plot and the vivacity of her style contrast strongly with the melancholy of her story. From the title of the book everybody knows, of course, what to expect. Whatever may be thought of the words of 'Robin Adair' (and, indeed, there is not much in them), the air to which they are sung is so universally popular that an author who takes for a novel such a title as 'Robin Adair' gives hostages to criticism. So much will be demanded, and so little anticipated, that a writer has first to get over the presump-

tion that her book will be a failure, and then prove unquestionably that it is a success. As to the former difficulty, the impartiality of the critic should help a little; but it can hardly be said that Mrs. Fetherstonhaugh has quite conquered the second. When a tall, slight, gentlemanlike-looking young man, who is vaguely said to be wicked, gives a frank, lovely, noble girl to understand that he loves her, and then goes and marries her rich half-sister, there may, of course, be a groundwork for the character of a Robin Adair; but so many readers will say to themselves, "It is not my Robin Adair." This seems to be the failing in Mrs. Fetherstonhaugh's book. Her Robin is so thinly coloured that one has to take on trust the author's statements about his nature and his power of winning women's love. It was surely essential to gain the reader's warmest sympathy for the heroine, but how can one sympathize with a heroine who loves a shadow? Heroines have often been constant in their love for much worse men than Mrs. Fetherstonhaugh's hero, and their stories have touched the heart of those who read them; but then there has been something about the heroes to make such love seem possible. Here there was nothing but the man's appearance, and that goes for so very little in a written story. Love at sight may be perfectly true to nature, but to use it in a novel shows a want of understanding of the limits of the novelist's art. Mrs. Fetherstonhaugh in her new book evinces again her power of drawing the character of a bright-spirited and noble-minded girl. If she fails with her *jeune premier*, it is where almost all women fail. It would be an incomplete notice of this book which omitted to mention the spirit with which the author describes a run with the Greenshire hounds and a steeplechase, introduced, it must be confessed, somewhat needlessly. It is difficult to see why Mrs. Fetherstonhaugh writes in the present tense, a style which, except in such passages as the hunting and racing scenes, where it helps to give liveliness and rapidity to the narrative, is undoubtedly wearisome. That she can write well in the past tense is proved by a chapter called "Aimez Loyalauté," containing the best bit of narration which she has written.

Simplicity is a pretty virtue when it is found together with other virtues, but when it stands alone it is rather insipid. Miss Harding's heroine carries simplicity so far that it simulates guile. "I suppose you had plenty of lovers?" remarked Amy to the Mountain Daisy. "Lovers?" said Phillis. "There weren't any at Earlsmere. I never thought about such things. Mr. and Mrs. Overton loved me—I suppose they were lovers." When her medical attendant rather unprofessionally falls in love with his patient while silently feeding her with jelly, the heroine at first does not know what he means, and only thinks him very kind; but gradually the sound of his pretty name, Edward Nelson Trevor, wins a way to her heart. The story is continued even up to the inevitable baby, and having gone along so far one leaves it almost with regret. The reader seems to be taken so completely into the confidence of all the people in the story, and to have become so familiar with all their little ways, their dress, and their gossip, that he feels himself cruelly cut off from the knowledge of what happened next. He had earned the right to know whether the baby

cried at its christening, and to be consulted as to the pattern of its socks.

'Phœbe's Fortunes' may be best described as a glorified tract. It is not only that the book is bound in delightful covers and excellently printed on the best of paper, but it is written in good English, brightened by touches of very pleasant humour. The plot rests upon a singular bit of provincial etiquette, which would seem to regard the marriage of a stationer's son with a cottager's daughter as a grave offence. Whether that is true to nature may be doubtful, but there can be no doubt at all that it is strongly improbable that a girl not much, if at all, above the grade of "wastrel children" in London should be able to lecture her father and her little friends in Biblical knowledge and other religious matters as the second Phœbe does. It should be explained that there are two heroines, both named Phœbe, the younger being called Fib for convenience, and perhaps ironically. The moral of the book is to be found upon the last page—and, indeed, it is a very good moral—"that religion and life are one, and, apart from one another, nothing either of them." 'Phœbe's Fortunes' cannot be called exactly an amusing book, but it conveys a sound lesson in an attractive form.

'On the Wolds' is interesting, and if the reader "takes well" with it, and lends himself to it for a few hours, he will probably think it cleverly written. Its scene is laid in "Lincheshire," which internal evidence shows to be a new mode of spelling, though not of pronouncing, one of the two shires mentioned in the north-county distich,

To Linco'shire, to Lancashire,
To buy a pocket-handkercher.

One of its heroes, for it has many, is an Aristotelian parson, whom the author introduces as Mr. Mesotese, and concerning whose name a true disciple of the Stagyrte might give us a learned monograph. Name-tickets, indeed, are by no means the only sign of rawness in Mr. Gilliat's style, which is not always perfect either in verbal expression or in treatment. There are, moreover, several impossible scenes, one in a billiard room, one at Oxford, and others in London and elsewhere; and there are sundry incongruities, improbabilities, and imperfectly drawn characters. But as these blemishes are apparently due to a tendency on the author's part to overcrowd his canvas, and as Mr. Gilliat nowhere fails to be entertaining, they may be treated as venial faults in what is really an able piece of work. Now and then Mr. Gilliat's characters strike a vein of thoroughly characteristic humour, as when the poor vicar speaks of his friend the Radical blacksmith, who provides him with his Monday dinner:—"I never talk to him about religion myself. You see, he's a fellow who never falls sick."

Miss Harris will have maintained the reputation of the "Blue Bell Series" as an innocuous collection of simple stories, but she will scarcely have helped to supplant the ordinary three-volume novel by superior interest or merit. She writes for a different class of readers; her book will possibly be read by school-girls who are interested in Christmas cards, drawing-room dramas in verse, and books of confessions, of which Miss Harris gives a somewhat wearisome number of specimens. When Messrs. Marcus Ward & Co. by anticipation compared the volumes of the

"Blue Bell Series" to the original works of fiction issued in America, France, and Germany in brochure form, and hoped that they would supplant the "Library" system, they must have contemplated something stronger than 'Friends Only.'

To indicate the character of Gottschall's work is no easy task, as it seems quite devoid of any special features. The story is incoherent and disconnected, wanting in interest and *raison d'être*, and at best too purely German in idea and development to interest English readers. Neither can we say much in favour of the translation, which is clumsy, inelegant, and literal to the point of being no longer English.

The same difficulty of discovering the purpose of the book exists in 'Vor dem Sturm.' Although four volumes of close print are filled by Herr Fontane, we have not succeeded in discovering any matter in his pages. His tale abounds with characters drawn with tedious exactness of external detail, but with no real mastery of psychology: places, rooms, houses, &c., are also delineated in the same minute style. Nothing occurs throughout the four long volumes, and though purporting to deal with the time previous to 1812 and the rising of the German people, the story, such as it is, bears no peculiar character distinctive of that time more than any other.

OUR LIBRARY TABLE.

WE receive from Messrs. Bell & Sons Miss Swanwick's translation of both parts of *Faust*, in one handy volume, more convenient for ordinary use than the handsome edition which we noticed a few weeks ago. The second part is here published in its entirety, and it is also satisfactory to find the explanatory notes, the need of which we then indicated. We do not expect to see a better translation "all round" than Miss Swanwick's in the present generation; but the notes would bear a little revision, if only to do away with the sometimes ludicrous effect of their too literal renderings of the German from which they are taken. For example, on p. 434 the reader has a moment's perplexity before identifying "the letter of Judas" with what is better known to English people as the Epistle of St. Jude. The same publishers send us a dainty little edition of the *Essays of Elia*.

MESSRS. TRÜBNER have issued in this country *An Account of the Life and Times of Francis Bacon*, condensed from Mr. Spedding's elaborate work. This abridgment was originally issued for the use of American students, but it will prove equally useful to Englishmen. The anonymous compiler has executed his task with zeal and discrimination, and his two volumes are enriched with a good index.

MR. JULIAN MARSHALL, the historian of tennis, has published, through Messrs. Jefferies, of Woolwich, a sensible little treatise on *Lawn Tennis and Badminton*.

MESSRS. LONGMANS send us Mr. Howe's *Classified Directory to the Metropolitan Charities*. It is very clearly arranged.

WE mentioned a few weeks ago the appearance in Paris, under the title of 'Le Roman d'un Peintre,' of an account of the hardships of the youth of Jean Paul Laurens, now a man of forty, the painter of the famous picture of the Austrian Staff before the body of Marceau. The work is from the pen of M. Ferdinand Fabre—of whom M. Laurens painted in 1868 a portrait, which was in the *Salon* of that year—and is published by Charpentier. The volume has no literary merits, and but for the fame of M. Laurens would not have needed notice in these pages. Its title will probably raise a belief in some buyers' minds that it is

a novel, but it forms, in fact, a badly executed artistic biography.

THE *Abhandlungen* of the Göttingen Academy for 1878 contain, amongst others, three unprinted documents from the Record Office relating to political economy in the time of Henry VIII., edited by Prof. R. Pauli.

WE have received a posthumous work by L. Büchner, with the title of *Die Frau, Hinterlassen. Aufsätze, Abhandlungen und Berichte zur Fraufrage*. It is dedicated to the late Princess Alice, "der hohen Præsidentin und Gründerin des Alice-Vereins."

WE have received the catalogue of books and prints of the collection of M. E. Fournard, late Librarian of Aix-en-Provence, containing 4,566 lots. The sale of this valuable collection will begin in Paris (Maison Silvestre) on the 17th of February and last twenty-four days.

WE have on our table *A Continental Tour of Eight Days for Forty-four Shillings*, by A. Journeyman (Low).—*Cicero's Orations against Catiline, against Verrus, and in Defence of Archias*, by the Rev. T. H. L. Leary (Lockwood).—*Our Horses*, by Col. E. A. Hardy (Ridgway).—*Paradoxical Philosophy* (Macmillan).—*A Man of his Word*, by H. Stretton (Kegan Paul).—*Golden Light, being Scripture Histories for the Young*, by H. W. Dulcken (Routledge).—*Sunday for 1878* (Gardner).—*The Prize for 1878* (Gardner).—*Basil Ormond and Christabel's Love* (Thacker & Co.).—*Songs of the Hebrew Poets in English Verse*, by the Rev. J. Benthall (Low).—*The Psalms*, by the Rev. W. M. Sinclair (Hatchards).—*Stray Thoughts from the Note-Book of Rowland Williams*, edited by his Widow (Kegan Paul).—*Lessons for the Little Ones*, by C. L. Croome (Church of England Sunday School Institute).—*Our Established Church*, by the Rev. M. Fuller (Pickering).—*The Evangelistic Baptism*, by Rev. J. Gall (Gall & Inglis).—*Lessons on the Gospels for Sundays and Holy Days*, by A. M. Cawthorn (Church of England Sunday School Institute).—*Michel-Ange, Léonard de Vinci, Raphael*, by C. Clement (Paris, Hetzel).—*Les Tumeurs Adénoides du Pharynx Nasal*, by Dr. B. Löwenberg (Paris, Delahaye).—*and Klytaemnestra, Tragödie in fünf Aufzügen*, by G. Siegert (Munich, Merhoff's). Among New Editions we have *Elementary Geometry*, Books I.-V., by J. M. Wilson (Macmillan).—*Mathematical Tables*, edited by J. Pryde (Chambers).—*Mathematical Problems*, by J. Wolstenholme (Macmillan).—*and The Book of Trades*, by J. Wyld (Gall & Inglis). Also the following Pamphlets: *A Lecture on the Right Use of Books*, by W. P. Atkinson (Boston, Roberts).—*The Past History and Present Duties of the Faculty of Theology in Oxford*, by W. Ince (Parker).—*and On some Academic Experiences of the German Renaissance*, by A. W. Ward (Macmillan).

LIST OF NEW BOOKS.

- Theology.*
Blunt's (Rev. J. H.) Annotated Bible, Vol. 2, 4to. 31/6 cl.
Carter's (Rev. T. T.) The Religious Life, cr. 8vo. 3/6 cl.
Rigg's (J. H.) The Churchmanship of John Wesley, 2/6 cl.
Student's Commentary on the Holy Bible founded on the Speaker's Commentary, abridged and edited by J. M. Fuller, Vol. 1, cr. 8vo. 7/6 cl.
Fine Art and Archaeology.
Ancient Oriental Carpet Patterns, 30 Coloured Plates, with Descriptive Text by Prof. D. J. Lesing, imp. folio, 63/
Bibliography of Ruskin, Bibliographical List of the Published Writings, in Prose and Verse, from 1834-1879, cr. 8vo. 5/ cl.
Croston's Manchester as it is, 40 views, 4to. 52/6 cl.
Falke's (Jacob von) Art in the House, translated by C. C. Perkins, 4to. 60/ cl.
Thomson's (J.) Through Cyprus with the Camera in the Autumn of 1878, 2 vols. roy. 4to. 105/ cl.
Poetry and the Drama.
Cochrane's (A. B.) The Théâtre Français in Reign of Louis XV., 8vo. 15/ cl.
Kingsley's Works, Vol. 1, Poems, cr. 8vo. 6/ cl.
Philosophy.
Billing's (S.) Scientific Materialism and Ultimate Conceptions, cr. 8vo. 10/6 cl.
History and Biography.
Arndt's (E. M.) Life and Adventures, compiled from the German, with Preface by J. R. Seeley, cr. 8vo. 7/6 cl.
Nevin's (W.) Ireland and the Holy See in the Middle Ages, cr. 8vo. 7/6 cl.
Rambaud's (A.) History of Russia, translated by L. B. Lang, 2 vols. 8vo. 35/ cl.

Southey's Life of Nelson, edited by W. R. Mullins, 12mo. 2/6 cl.
War Correspondence of the *Daily News*, 1877-8, Russia and
Turkey, cheaper issue, 2 vols. cr. 8vo. 12 cl.
Walsh's (Right Rev. W. P.) *Heroes of the Mission Field*, 5/ cl.

Geography and Travel.

Macgregor's (Col. C. M.) *Narrative of a Journey through the
Province of Khorasan and the North-West Frontier of
Afghanistan in 1875*, 2 vols. 8vo. 30 cl.
Prinsep's (V. C.) *Imperial India*, 21/ cl.

Philology.

Homer's *Iliad*, Books 7 to 12, Giles's *Keys to the Classics*, 3/6
Rush's (E.) *The Synthetic Latin Lectures*, fcap. 2/ cl. 1p.
Schmidt's (Dr. J. H. H.) *Introduction to the Rhythmic and
Metric of the Classical Language*, translated by J. W. White,
8vo. 10/6 cl.

Science.

Constable's (H. S.) *Fashions of the Day in Medicine and
Science*, 8vo. 6/ cl.
Fuel, its Combustion and Economy, by C. W. Williams and
T. R. Pridoux, 12mo. 4/6 cl. 1p. (Weale's Series.)
Hutchinson's (E.) *Girdle Making and the Practice of Bridge
Building*, &c., 8vo. 10/6 cl.
Macdonald's (K. N.) *Practice of Medicine among the Burmese*,
cr. 8vo. 6/ cl.
Solutions of the Cambridge Senate House Problems and
Riders for 1878, edited by J. W. L. Glalsher, 8vo. 12/ cl.
Watkins's (H.) *Dictionary of Chemistry*, Third Supplement,
Part I, 8vo. 38/ cl.

General Literature.

Biggs's (L.) *Pansies and Asphodel*, 12mo. 5/ cl.
Busch's (Dr. M.) *Bismarck in the Franco-German War*, 2 vols.
cr. 8vo. 15/ cl.
Christie's (Rev. J.) *Men and Things Russian*, cr. 8vo. 2/6 cl.
Dickens's *David Copperfield*, Vol. 2, Popular Library Edition,
cr. 8vo. 3/6 cl.
Gallenga's (A.) *The Pope and the King*, 2 vols. 8vo. 30/ cl.
Gibbs's (H. J.) *My Friend and My Wife*, 3 vols. cr. 8vo. 31/6 cl.
Glenny's (G. M. F.) *Kitchen Garden Made Easy*, 12mo. 2/ cl.
Grant's (J.) *The Royal Regiment, and other Novellas*, 2/ cl.
Hauff's *Stories*, Selections from, edited by W. E. Mullins and
F. Storr, 12mo. 4/6 cl.
Hawthorne's (J.) *Laughing Mill, and other Stories*, cr. 8vo. 10/6
Hope's (M.) *The Prodigal's Daughter*, 3 vols. cr. 8vo. 31/6 cl.
In the Far East, by Author of the 'Arctic World', 12mo. 2/ cl.
My Experiences in a Locomotive Asylum, by a Sane Patient, 5/ cl.
Stirling's (M. C.) *The Grahams of Invermay*, 2 vols. 31/6 cl.
Thackeray's (W. M.) *Works*, Vol. 15, *Burlesques*, cr. 8vo. 3/6 cl.
Tourgenief's (I. S.) *Virgin Soil*, translated by A. W. Dilke,
cheap edition, cr. 8vo. 6/ cl.
Verne's (J.) *Mysterious Island*, 3 parts, cheaper edition, 16mo.
3/6 each.

MR. SYMONDS'S 'SHELLEY.'

YOUR correspondent Mr. Buxton Forman asks with an almost startling energy of expression for my "credentials and proofs when making assertions of the most positive kind." I rather objected to the positive assertions of others than made any of my own.

I still think that Mr. Symonds ought to have read the Life of Godwin. His "inaccuracies and uncertainties as to dates" have been pointed out in several reviews, and I need not recapitulate them here for Mr. Buxton Forman's benefit.

With regard to my one "positive assertion," in the matter of Shelley's heart and ashes I am content to be on the side of the poet's representatives.

The other points are matters of conjecture and opinion, and I do not think that a popular handbook ought to be the vehicle for conjecture and opinion. It should not insist on doubtful theories any more than it should express individual or eccentric criticism. It ought to summarize evidence in its facts and general consent in its criticism.

One confession of ignorance I wish to make, and it is my principal object in troubling you again. I did not know that Miss Clairmont was still living; I spoke of her, to my present regret, with the freedom which even charity allows in the records of history.

"Twitting Mr. Symonds," "contradiction," "anxiety to depreciate," are not just expressions; I say nothing of courtesy. A. C. MEYNELL.

AKKAD COMPARATIVE PHILOLOGY.

32, St. George's Square, S.W.

It will be of use to Cuneiform scholars to know that there are regions beyond those now known as Ugrian or Altaic which afford materials for the comparison of Akkad.

The chief of these is the Mandengo group of Western and Central Africa (No. ii. of Kelle). Materials are also to be found in Whydah, Dahomey, &c., of group iii., and occasionally in the Aku section of that group. Groups iv. and v. are more nearly allied: these include Mose, Jelana, Legba, Ishiele, Sobo, Oloma, &c. Group vi. is again less strong in affinities; but in group vii.

Bornu and Buduma afford close examples. Passing to Sections B. and C. of group xii. the relationship is maintained by Pulo, Baghmi, Tumbuku, &c., and in a remoter degree by Houssa. Scattered languages also present frequent affinities.

If any one will take from Lenormant's 'La Langue Primitive de la Chaldée' those Akkad, Protomedic, and Susian words which have been illustrated by M. Sayous with Finnic and Altaic affinities, he will find these words in the 'Africa Polyglotta' for West and Central Africa, and the words once used in Babylonia, and now spread among the Ugrians of the North, are there to be identified. The observations of M. Lenormant as to double syllables and roots for "Eye," &c., are fully illustrated and confirmed, and also other points.

The connexion between the aboriginal languages of India and Africa is, as I have shown, so close that a long series of facts can be obtained from India; but though the Himalayas, as pointed out by me, include a large class of languages allied to Ugrian, the African materials are better preserved and more compact, for reasons not now necessary to be explained.

The whole argument of Lenormant against Halévy is so powerfully enforced that no careful inquirer can admit the wild assertions of the latter scholar.

With regard to the grammatical questions, which are not in reality material to the argument, I have not gone into them in detail; but enough is already known to show that evidence enough is forthcoming on this side.

There is, however, in the book referred to—the 'Polyglotta Africana,'—in the Introduction, further evidence of a conclusive character. Here will be found the numerous names of towns in this Mandengo area presenting the forms of those of Canaan, pre-Hellenic Europe and Asia, and of the ancient civilized America.

The evidence afforded from Africa has enabled me to deal more effectively with the American materials. Comparison and investigation of late years have given me a mass of proofs of the connexion of the languages of America and the old world beyond those indicated by Humboldt, Garnett, and others. In the third volume, however, of the ethnological work of the great United States Survey of the West is a set of vocabularies of a debased family of the West now denominated the Pomo. The words generally enter into what it is convenient to call the Mandengo series. Thus we get a step nearer to the language of the mound-builders, to their presumed connexion with Babylonia, to the elements of Babylonian language antecedent to Akkad, and to the determination of that early period of language and civilization which will enable us to account for community of hieratic, cuneiform, and Chinese characters.

I purposely abstain from giving details, partly in order not to overburden your columns, but mainly because it is of no use with philologists. Facts count for very little with them, and authority for very much. Were it not so, we should never have had Halévy, countenanced by men of equal weight, maintaining what is impossible. In the present condition of philology, this state of affairs is a difficulty for its professors and a difficulty for the public. If I bring forward evidence of mathematical value, I shall be asked for more evidence in quantity. On this occasion it is sufficient to refer to a book of facts open to every one, and let others look there for themselves. If I have stated what is false or absurd, it will be easy to convict me, and in the mean time they can doubt. HYDE CLARKE.

PUBLIC LIBRARIES AND PUBLISHING SOCIETIES.

Castelnau, Barnes, Jan. 31, 1879.

Will you permit me to ask, through your columns, the attention of the Library Association to what perhaps may be thought a not unimportant subject for their consideration, and, I hope, action? It has often been suggested to me, by correspondents wishing to join the Folk-Lore Society, that many earnest students are not able to sub-

scribe to more than one or two of the many publishing societies that now exist: very few can afford to subscribe to all. This difficulty might perhaps be met if it were made compulsory for every public library to subscribe for every publication issued by publishing societies; and in order to lessen this burden, if it be considered such, the societies might be compelled to sell their publications to public libraries at a somewhat reduced price—at all events, a fair arrangement might be hit upon by the Library Association, after the examination of a few statistics upon the subject, and the Legislature be thus induced to take the necessary steps. G. LAURENCE GOMME.

MR. E. S. DALLAS.

THE simple fact that the late Mr. Erasmus Sweetland Dallas was born in the West Indies has given rise to much error as to his parentage; and though he certainly was a "Scotch cousin" of Robert Charles Dallas of Jamaica, and of George M. Dallas of the United States, he was by no means so nearly related to them as the various newspaper notices would lead us to suppose. What may be called the American branch of the family to which Mr. Dallas belonged was descended from George Dallas of St. Martin's, the author of that Scottish law book usually referred to as 'Dallas of St. Martin's Stiles,' an account of whose descendants is to be found in Burke's 'Landed Gentry,' while Mr. Dallas was descended from a younger son of the Dallahs of Cantray, who was, early in the eighteenth century, settled on a small farm in Moray, known as Little or Lesser Cantray. His eldest son, Lachlan Dallas, was, I believe, out in the rebellion of '45, and was father of James Dallas, who married Miss Marjory Campbell, the eldest daughter of Alexander Campbell of Torrich, and representative of the younger of the two daughters and co-heiresses of John Campbell, "Thane of Cawdor." The second son of this marriage, John Dallas, married Miss Macintosh, a daughter of the well-known minister of Tain, and was father, with other children, of the late Mr. Dallas, who left Jamaica at the age of four years, and whose father resided there but a few years before his death. A. CALDOR.

MR. BRET HARTE.

THERE come down upon us periodically, predicted by "cablegrams," from the other side of the Atlantic, depressing storms. By way of recompense there comes also thence from time to time an exhilarating humourist. Such a visitor is now among us. But it is not only his fund of humour, genuine, original, and abundant as that is, which in the case of Mr. Bret Harte justly claims admiration. All who heard the lecture which he delivered last Tuesday at the Crystal Palace, on 'The Argonauts of '49,' the Californian Crusaders, must have learnt then, if his writings had not previously made them aware of the fact, that he is a true artist, possessing rare mastery over language, skilled to express ideas, pathetic or grotesque. With the lecture itself we will not at present deal, beyond stating that it served to bring most clearly before the eyes of those who were present that far Western region about which Mr. Bret Harte has written so much that is familiar to every reader, and especially to place in clear relief the striking contrast between the idyllic calm of olden California and the rush and whirl of its modern life. But about the lecturer himself it may not be amiss to say a few words.

Mr. Bret Harte was born in the year 1839, the descendant of one of the old New York families of Dutch descent, the son of a sound classical scholar. That he was early addicted to literary pursuits is proved by the fact of his writing, at the age of twelve, a poem, which he dropped into the letter-box of a journal, and which straightway appeared in print. But he was brought up with the idea that literature forms but a shabby vocation, that authors naturally inhabit garrets, and that Hogarth's picture of the distressed poet represents nothing more than a verse

writer's ordinary woes. Not with deliberate intention did he fling himself into the literary current, and he only gradually came to make journalism a vocation. Years went by, and Mr. Bret Harte saw many cities and men, studied many subjects, and filled many posts, among others that of the secretaryship of the Californian Mint. But although he attained a moderate success in that California for which he has since done so much, he was not known to fame until the publication of his 'Luck of Roaring Camp.' Like many other writings destined to achieve a great popularity, that tale met with early difficulties. The printer of the *Overland Monthly*, in which it was to appear, objected to its tone, and alarmed the publisher by a statement that his compositors were so shocked by it that they refused to set it up. Only a firm resistance on the part of its author saved it from rejection. But at last it appeared in print, and from that moment Mr. Bret Harte's fate was settled. From all parts of the country, a few weeks after the publication of the story, appeals for "copy" poured in upon him, and before long he found himself wedded to authorship, though not to that kind which haunts attic. It is to be hoped that his consular duties at Crefeld will not prove so engrossing as to prevent him from continuing to write, and also from enabling English audiences to become personally acquainted with a speaker and writer who is one of the best representatives of American humour—that humour so equally delightful in its exaggerations, as when the floor is represented as being "strewn like the leaves on the strand" with the cards which "that heathen Chinese" had concealed in his sleeves, and in its euphemistic under-statements, as when the fatal effect of the "chunk of old red sandstone" on Abner Dean of Angel's is merely hinted at in the information that "the subsequent proceedings interested him no more."

Mr. Harte's lecture on California, its early inhabitants and its later colonizers, will doubtless be repeated in localities more easy of access than Sydenham, and in that case many an audience will be able to enjoy the charm which attends on choice language excellently spoken, describing the picturesqueness of quite unfamiliar scenes, telling of strange and romantic forms of life, and appealing in swift succession to the hearer's poetic imagination and to his sense of humour. How wide is now the audience to which his literary work appeals may be judged by the fact that there now lies before us a Serbian translation of six of his tales, printed last year at Temesvar, under the title of 'Shest Kaliforniiskikh Pricha Breta Kharta,' and preceded by an enthusiastic preface in German by the translator, Ivan B. Popovitch. A new poem by Mr. Bret Harte, we may add, will appear in the March number of *Belgravia*.

Literary Gossip.

It is proposed as an experiment to illuminate next week the Reading Room of the British Museum by means of the electric light. Readers will, it is said, be required during daylight to obtain from the Library what books they need, except, of course, such as always stand on the shelves of the Reference Library in the Reading Room. It is likewise intended to use this light in the Cartoon Gallery, South Kensington Museum. There, too, preparations are being made for an experiment next week.

MR. BOND is fulfilling the hopes of those who believed that his accession to the chief post of the Museum would be the signal for important reforms. He has abolished the vexatious and absurd rule which required every visitor to the Reading Room to show his ticket, a rule so strictly enforced that a reader who ran out to get some lunch had to display his pink passport on his return after

an interval of a few minutes. Mr. Bond has also rescinded the regulation forbidding the admission of children in arms. This was, at any rate, an old restriction, but the ticket rule was only introduced a few years ago.

SIR LEWIS PELLY, before starting on his present tour through Northern Africa and the Levant, left with Messrs. Allen & Co. for publication the MS. of a translation of the Persian mystery or miracle play of 'Hâsan and Husain,' which he caused to be committed to writing as it was from time to time performed during the period that he was attached to the British Legation at Teheran. Sir Lewis Pelly has written a preface to the play, and Mr. Wollaston, of the India Office, the learned and accomplished translator of the 'Fables of Bidpai,' has undertaken to see the whole work through the press. It will be illustrated by six lithographs, from paintings by native Persian artists, and will appear during the course of the ensuing autumn.

WE understand that there is really a prospect of Christ's Hospital being moved before very long from its present site, which from its central position is said to be worth 600,000*l.* To erect new buildings would, it is supposed, cost one-third of that sum, leaving the balance free to still further increase the ample revenue of this institution. This will permit an addition to the number of scholars, and there is some likelihood that the benefits of the endowment will be extended to girls as well as to boys. Statistics are said to prove that the health of this school is better than of any other, but its removal is to be desired from considerations of moral discipline independently of the temptation of the high price which the site must realize.

AN examination in connexion with the Indian Languages Tripos is to be held at Cambridge this year for the first time. There is one questionist. The second examination for the Semitic Languages Tripos is now going on. The Sanscrit and Arabic texts which may be substituted by natives of India for Greek at the Little Go have been announced by the Board of Oriental Studies. Meanwhile, Prof. Monier Williams has secured the support of Balliol College for the proposed Indian Institute at Oxford.

WE are sorry to hear that Mr. Rassam has had an attack of fever, from which he has not entirely recovered, and that the state of the country where he is is disturbed.

MR. HYNDMAN's rejoinder to the critics of his article on the bankruptcy of India will appear in an early number of the *Nineteenth Century*, probably in March. Its publication has only been delayed through pressure upon the space of the review.

MR. ALFRED FORMAN, translator of Richard Wagner's 'Der Ring des Nibelungen,' is now engaged on an English version of Victor Hugo's 'Théâtre,' preserving, in the dramas written in verse, the rhymed Alexandrine metre of the original. He has also just completed a rendering of the 'Agamemnon' of Æschylus, in which the above-named rhymed metre is employed to represent the iambic trimeter.

THE list of lectures to ladies at Cambridge this term includes those of one lady, Miss Crofts, the subject being English history. Mr. Sidgwick will lecture on special subjects

from Shakspeare and Milton, as well as on ancient ethics. Some advance is being made in the opening of college lectures to ladies: several courses are open this term, principally at King's College, namely, Mr. Prothero's on Roman and English history; Mr. Welldon's on Cicero's Academics; and Mr. Oscar Brownning's on Italian history. Christ's admits ladies to Mr. Vines's lectures on the anatomy of plants.

GENERAL SIR ARTHUR CUNYNGHAME has prepared an account of his travels through and experience in South Africa. It will be remembered that Sir Arthur commanded the Diamond Fields Expedition, and directed the active operations in the field against the Gaikas and Galekas until he was relieved by Lord Chelmsford. He remained at the Cape Colony during the years 1874-8. The book will be published in the course of the spring by Messrs. Macmillan & Co.

MR. ANTHONY TROLLOPE will contribute a volume on Thackeray, and Mr. Leonard H. Courtney, M.P., one upon Adam Smith, to Messrs. Macmillan & Co.'s series of "English Men of Letters," edited by Mr. John Morley.

MESSRS. C. KEGAN PAUL & Co. will publish immediately a collected edition of the poetical works of Mr. R. S. Hawker, late Vicar of Morwenstow. The volume, prefaced by a short memoir, will comprise a selection from his various published works, together with a number of pieces which will be new to the public, and will have for its frontispiece an engraved portrait from a photograph taken in 1864. The same publishers are preparing a new edition, in one volume, of the 'Poems of Rural Life in the Dorset Dialect,' by the Rev. W. Barnes. The book will contain the whole of the three series, which were originally published separately, and of which two have been out of print for some time.

AMONG late acquisitions to the Manuscript Department of the British Museum, students of Southey's life and poetry will be delighted to hear, is a large volume of autograph letters from the poet to his brother, Capt. Thomas Southey, R.N., ranging over the period 1794 to 1831 (Brit. Mus., Add. 30927). The letters are in some cases in rhyme, or contain poetical pieces, as, for example, p. 1, an early ode upon "Snivel," a favourite terrier "of promise"; "John Bull's Invitation," p. 92; "The War," p. 103; "The Battle," p. 105, &c. Many of these letters are dated from Keswick, and all are strongly characteristic of the writer, whose affectionate intimacy with his brother is well known. The following volume (No. 30928) consists of letters from Southey to his intimate friend Charles Danvers, 1799-1813, of great interest, and to a future biographer of the poet invaluable. Some of Danvers's journals and memoranda fill a subsequent volume (No. 30929). These three volumes were purchased by the Trustees at Messrs. Sotheby's in July last.

OUT of more than three hundred English editions of Shakspeare's works that were in the Birmingham Library, the only one saved from the late destructive fire is the "Handy Volume" edition in thirteen volumes.

MR. H. B. PRITCHARD, the author of 'Dangerfield,' has a new novel in the press, called 'Old Charlton.'

THE reception of M. Renan at the French Academy will take place on the 6th inst.

THE first issue of the authorized translation of Dr. Busch's famous book about Bismarck, which has just been put out by Messrs. Macmillan & Co., was all subscribed for before publication. A new edition, however, is in the press, and may be expected early next week.

ONE of the earliest outposts of Hellenic civilization in Western Europe, Marseilles, has just repaid a portion of its ancient debt by sending a contribution of eighty thousand francs, through Dr. Metaxa and M. Zarifi, the Constantinople banker, for the promotion of scientific teaching in the Greek Ethnikon Panepistémion.

DR. SP. LAMBROS, who has spent several years in ransacking the principal libraries of Europe in his search for material bearing on the study of mediæval Greek literature, has been charged by the Greek Chamber of Deputies with a mission to Mount Athos for a thorough investigation of the MSS., bulls, and other ancient documents contained in the monastic libraries.

THE first number of the *Kriticheskoe Obozreniye*, the review which we mentioned some time ago as in preparation, appeared at Moscow on the 16th of January, written entirely in Russian, but bearing on its postal wrapper the words, "Revue Critique Russe." It is edited by two excellent scholars, MM. Vsevolod Miller and Maxime Kovalevsky, the latter well known in England on account of his researches into the history of English jurisprudence. It will appear twice a month, and will have nothing to do with the censorship; that is to say, it will speak out fearlessly, and take its chance of giving offence to those officials who strive to bind the young limbs of Russian scientific literature with antiquated bonds. We have no time to say more about it at present than that it seems to be excellent, and that we heartily wish it success.

M. EMILE HARTGE will publish weekly a *Bibliographie Russe* in Russian, on the model of the *Bibliographie de la France*. The first number was issued on the 20th ult. A *Revue Slave*, in French, will come out at Warsaw.

THE death is announced of Mrs. Coates, a daughter of the late William Youatt. Mrs. Coates was a novelist, and also the author of many moral and religious works for the young.

THE French books of the week include an unpublished work of the Bishop of Orleans, 'Lettres sur l'Education des Filles'; an illustrated edition of the 'Histoire d'un Crime'; 'Histoire des Œuvres de H. de Balzac,' by C. de Lovenjoul; 'Études Biographiques et Littéraires,' by the Vicomte d'Haussonville; 'Mon Vieux Paris, Hommes et Choses,' by Edouard Drumont; 'Nana,' by E. Zola; 'Comment se font les Miracles en dehors de l'Eglise,' by Wilfrid de Fonvielle; a 'Histoire du Peuple Suisse,' by Prof. K. Dändliker, translated by Madame Jules Favre, and with a Preface by M. Jules Favre; and 'La Guerre sur le Danube (1877-1878),' by Camille Farcy.

SCIENCE

SCIENCE SCHOOL-BOOKS.

Botany: Outlines of Morphology and Physiology. By W. R. M'Nab, M.D. (Longmans & Co.)

Botany: Outlines of Classification of Plants. (Same author and publishers.)

THE two works that we have here bracketed together form part of the series of "London Science Class-Books," edited by Prof. Foster and Mr. Magnus. They are noteworthy as being the first attempts made in this country to present the modern German botanical teaching in the shape of elementary class-books. Their appearance, therefore, in some sense marks an era in modern botany. They are the indications of the increasing tendency to break away from the old teaching, and to substitute for it a new system largely based on anatomical research and Darwinian speculations. It is, no doubt, a great advantage to get out of the stereotyped form in which most of our botanical text-books have been cast, and it is most desirable that the real acquisitions to science that have been made in Germany should be made available to Englishmen. No one is better fitted to secure these advantages for us than Prof. M'Nab. But having said so much, as in justice bound, it behoves us to inquire whether it is not a mistake to depart so entirely from the old system, and to adopt at once and in its entirety the modern or, as we may specially call it, the German system of teaching. For our own part we do not know any better rule than that of proceeding from the known to the unknown, of beginning with what is simple and obvious on the surface, and passing gradually as the faculty of observation improves to the more complex and recondite. In the present works, however, as in their German prototypes, the student is launched without preparation into the mysteries of minute anatomy, the growth of cells, the differentiation of tissues, and so forth. To our thinking this should be taught after the student has become somewhat familiar with the general configuration of plants and the relative arrangement of their parts. We may here, too, ask what advantage is likely to accrue from the adoption of such terms as "xylem" and "phloem" and many more which could be cited, and which convey no ideas that previously existing epithets do not denote equally well. Again, as to the differentiation of the tissues, which is carried to such an extent by Nägeli and his school, we admit that this may be very desirable for advanced pupils, but it is scarcely suitable for elementary class-books; nor, indeed, in practical botany is its use very obvious. This ultra-refinement and tendency to employ useless neologisms reminds one of the old days of the anatomy schools, when "fascia" after fascia was dissected off by the skilful hand of an accomplished dissector, and each ticketed with its special appellation. But how little regard was paid to all these layers by the practical surgeon in the operating room of the hospital! While protesting against the wholesale importation of new appellatives for well-known facts, and of needless refinement in points of detail, our remarks must be taken as applying to elementary class-books such as those before us. In works destined for advanced students the evils we have pointed out are less misleading, in that the pupil is, or is supposed to be, in a position to apply the requisite correction for himself. The greatly increased attention paid to the lower classes of plants, to the so-called Cryptogams, is a subject for unmixed satisfaction, and although we are far from a truly natural classification of these organisms, yet there are numerous indications that what was merely a chaotic mass of detail is gradually becoming reduced to order, so that not only the life history of particular groups is becoming better known, but also the relationship, lineal or collateral, that exists between them and other forms which at one time were thought to be disconnected and isolated. It is in this department that the Darwinian theory has exercised a

most happy influence. What were isolated insignificant facts are now seen to furnish links between one group and another, and to suggest with greater or less probability the actual lineage, and even the genealogical descent, of existing organisms. For the discovery of the morphological links which bind together the lower plants with the Conifers and Cycads, and even with the flowering plants—links which, as we have said, at least suggest the probable course of descent of the groups in question—we are mainly indebted to the Germans, and in their text-books the natural orders have been rearranged in conformity with these discoveries. Sooner or later the system of Jussieu, which is that followed in this country with some modifications, is destined to experience the same fate as that which befell the Linnean system. Although this change is probably still remote, owing to various causes which we cannot stop to enumerate, the way for it is paved by the little treatises which have suggested these remarks, and which we commend to the serious attention not so much of beginners, for whom they were intended, but of those who have already made some progress in biological science.

GEOGRAPHICAL NOTES.

HALIM BEY, a son of Sami Pasha, is publishing a Turkish translation of Vámbéry's 'Travels in Central Asia.'

Stanford's Orographical Map of Asia, edited by A. C. Ramsay, the Director-General of the Geological Survey, presents us with a peripatetic and instructive view of the vertical configuration of Europe and Asia, and of the bathographical features, if one may so call them, of the surrounding seas. The map is carefully engraved and beautifully tinted. Much of the matter inserted is, of course, of an hypothetical nature. In a few instances the most recent determinations of altitudes do not appear to have been utilized, and the spelling is not always consistent; but upon the whole the map is a very satisfactory piece of work, and will prove an ornament of any school-room.

Our contemporary *L'Esploratore* has published Renzo Manzoni's promised description of Sanah, with a detailed plan of that town, the walls of which have a circumference of six miles, and enclose fifty mosques, twelve baths, and extensive gardens, partly irrigated from wells bored to a depth of ninety-eight feet. Signor Manzoni places its centre in lat 16° 15' 30" N., long. 44° 33' 20" E. of Greenwich, at an elevation of 6,989 feet above the sea. The barometer between November and March stood at 583 mm., varying but little. The mean temperature of January, 1878, was 50.7° F. The nights are cold, the days hot, and these contrasts give rise to inflammation, rheumatism, and heart disease. On the 26th the thermometer fell to 27° F. A N.N.W. breeze usually blows from nine to eleven in the morning a S.S.E. wind in the afternoon up to 4 P.M.

Signor Cora publishes (*Cosmos*, vol. iv.) a large scale map of the Wadi Igharghar, which constitutes so remarkable a feature in the Algerian Sahara, and is a veritable Bahr bela ma, or "river without water." The map is based upon surveys made by M. V. Largeau in 1875, and not hitherto published. The notes on the Italian African Expedition published in the same number of *Cosmos* possess no feature of interest. It is high time the Italian explorers should show something for the heavy expenditure incurred on their behalf. None of the surveys made by Signor Chiarini, Capt. Cecchi, and other members of the expedition have been published, as far as we know.

Signor Matteucci has reached Massana, on his way to Shoa. Signor Antinori, if native reports can be accepted, has reached Kafa. The native guides who accompanied him have returned to Shoa.

M. Savorgnan de Brazza and Dr. Ballay have been awarded the gold medal of the Paris Geographical Society, in recognition of their exploration of the Ogowai. They traced that river to its source. It will never become available as a commercial highway into the interior of Asia.

News has been received of the death of Romani, King of Karagwe, on the Victoria Nyanza, who has always been spoken well of by European travellers. He left five sons, one of whom it is presumed will succeed him.

The death is announced of Commander Chaworth Musters, the author of 'At Home with the Patagonians.' A new book of his is in the press.

SOCIETIES.

ROYAL.—Jan. 23.—W. Spottiswoode, Esq., M.A., President, in the chair.—The following papers were read:—'Researches on Chemical Equivalence, Part I. Sodid and Potassic Sulphates,' by Dr. Mills and Mr. T. W. Walton;—'Researches, Part II,' and 'Researches on Lactin,' by Dr. Mills and Mr. J. Hogarth;—'On the Microhomometer,' by Mr. J. B. Hannay;—'Limestone as an Index of Geological Time,' by Mr. T. M. Reade;—and 'Preliminary Note on the Substances which produce the Chromospheric Lines,' by Mr. J. N. Lockyer.

GEOGRAPHICAL.—Jan. 27.—Sir R. Alcock, V.P., in the chair.—The following gentlemen were elected Fellows:—Sir A. D. Scott, Lieut.-Col. B. Deane, Lieut.-Col. A. H. Wavell, Lieut. C. W. Baillie, Lieut. L. S. Dawson, Lieut. F. A. Spuhler, Right Rev. H. Vaughan, Rev. J. C. Bates, Rev. G. M. Gordon, Rev. T. Mann, Messrs. A. A. Annesley, F. C. Carr-Gomm, W. E. Crothers, P. S. Dowson, J. Frazer, F. W. Isaacson, F. J. Keeling, W. F. Laxton, A. W. Maberly, O. Pibbs, A. E. Pirks, A. T. Simpson, R. Thornley, and T. A. Yarrow.—The paper read was 'The Road to Merv,' by Major-General Sir H. C. Rawlinson.

GEOLOGICAL.—Jan. 22.—H. C. Sorby, Esq., President, in the chair.—Mr. J. E. Marr and Lieut. H. T. Wing were elected Fellows.—The following communications were read:—'On Community of Structure in Rocks of Dissimilar Origin,' by Mr. F. Rutley;—and 'Distribution of the Serpentine and associated Rocks, with their Metallic Ores, in Newfoundland,' by Mr. A. Murray.

SOCIETY OF ANTIQUARIES.—Jan. 23.—Dr. W. Smith, V.P., in the chair.—The Rev. J. Baron exhibited a full-sized drawing of a large slab, about six feet long and twenty inches in height, which was found in 1857 in pulling down the London Inn, Westminster. It was in two pieces, built into the wall in two different places, the carved side being turned inwards. The surface was divided into five compartments, containing the following heraldic devices:—1. A tilting helmet with drapery behind terminating in a tassel, surmounted by a cap of estate, and thereon a lion statant guardant; 2. Party per pale, three lions, two above one, passant to sinister guardant counter-changed; 3. On a chevron, between three faces of leopards or lions, as many mullets; 4. A coat divided quarterly, four lions rampant; 5. A tilting helmet surmounted by a coronet and the face of a leopard or lion; small shield defaced.—Mr. A. W. Franks remarked that the execution of the carving seemed too coarse to have formed, as had been conjectured, the side of a tomb: it had probably been placed over a doorway, so as to be seen from a distance. The attribution of the various coats seemed somewhat obscure. Date, early fourteenth century.—The Rev. J. T. Fowler exhibited a cast and a rubbing of a sculptured tympanum of a doorway at South Ferriby church. This very curious stone—probably of the twelfth century—represented a bishop (? St. Nicholas, to whom the church was dedicated), holding in one hand a very primitive pastoral staff, and with the other, as it would seem, giving the benediction. On each side of the head was a small circular device, like stars with rays or wheels with spokes. On each side of the lower part of the figure is a large cross formed within a circle.—Mr. Fowler's description of this curious sculpture was followed by an elaborate and exhaustive paper by Mr. C. T. Keyser, who brought together a large number of examples of

early tympana of doorways of churches in England which he had personally visited and examined. Mr. Keyser believed that the symbolism of the sculpture had a double significance; first, a special blessing by the patron saint to the church dedicated in his honour, and secondly, a reference to the adoration of the cross, as represented on many other examples.—Mr. H. M. Westropp communicated a paper on what he believed to be the northern origin of the tombs of Mycenæ.—The conclusions at which he had arrived were controverted at some length in the discussion which ensued, and in which Mr. A. W. Franks, Mr. W. Lloyd, and the Secretary took part.

ROYAL SOCIETY OF LITERATURE.—Jan. 22.—W. Knighton, Esq., in the chair.—Capt. R. F. Burton read a paper 'On the Ogham Inscriptions and the Mushajjar Characters,' in which he discussed at great length the various views which have been held on these subjects, and maintained the probable, if not the necessary, connexion between these Eastern and the Western writings.—A discussion took place, in which the Chairman, Mr. Highton, Mr. Bralbrook, and other gentlemen took part.

ENTOMOLOGICAL.—Jan. 15.—Anniversary Meeting.—H. W. Bates, Esq., President, in the chair.—The following gentlemen were elected as officers for the ensuing year:—President, Sir J. Lubbock, Bart.; Treasurer, J. J. Weir; Librarian, F. Grut; Secretaries, R. Meldola and W. L. Distant; Other Members of the Council, H. W. Bates, Rev. A. E. Eaton, E. A. Fitch, R. Meldola, E. Saunders, J. W. Dunning, S. Stevens, and J. W. Mason.—The retiring President delivered an address.

QUEKETT MICROSCOPICAL.—Jan. 24.—Prof. Huxley, President, in the chair.—Ten new Members were elected.—A paper by Mr. F. A. Bedwell, 'On the Urticating Threads of *Actinia parasitica*,' was read by Mr. T. C. White.—A discussion followed upon the probable nature of the stinging property of this organism, the President expressing his opinion that it was certainly not electrical, but was probably due to the extremely fine character of the spines which penetrated the skin, aided by an irritant poison discharged at the same moment.—Mr. E. T. Newton read a paper 'On a New Method of Preparing a Dissected Model of an Insect's Brain from Microscopical Sections.'

PHOTOGRAPHIC.—Jan. 14.—J. Glaisher, Esq., in the chair.—Capt. Abney read a paper 'On the Fading of the Undeveloped Photographic Image, and on Soluble Bromide in Emulsions,' and Col. Wortley explained a new instantaneous shutter designed by him.

ANTHROPOLOGICAL INSTITUTE.—Jan. 21.—Mr. J. Evans, President, in the chair.—The Director read a communication from Dr. P. Topinard 'On Resemblances between a Galtcha and a Savoyard Skull.' The similarity between these skulls is such that the author is inclined to regard the Galtchas of Eastern Turkistan and the Celts of Western Europe as branches of one common stock, of which the Slavs of Eastern Europe are also members. M. E. Reclus read a paper 'On Circumcision, its Significance, its Origin, and its Kindred Rites.'

PHYSICAL.—Jan. 25.—Prof. G. C. Foster, V.P., in the chair.—Prof. E. Ray Lankester and Mr. A. Macdonald were elected Members.—Dr. Erck exhibited a constant bichromate of potash battery. Dr. Erck also showed a battery formed of zinc and carbon circular plates mounted on an axle.—Dr. F. Guthrie described some of the results he had obtained from experiments on the vibration of metal rods or laths fixed in a vice at one end and free to vibrate at the other.—Messrs. Elliot Brothers exhibited sundry electric commutators and resistance boxes.

MEETINGS FOR THE ENSUING WEEK.

- Mos. Asiatic, 4.—Identification of the Portrait of the Persian King Chosroes, in the Caves of Ajunta; Mr. J. Ferguson; 'Map of the Central Provinces,' Mr. R. N. Cust.
- London Institution, 5.—Birth, Life, and Death of a Storm; Mr. R. H. Scott.
- Society of Engineers, 7½.—President's Inaugural Address.
- Victoria Institute, 8.—'The Forquay Caves,' Mr. J. E. Howard.
- Society of Arts, 8.—Further Researches in Electrostatic Changes; Lecture I, Dr. B. W. Richardson.
- United Service Institution, 8½.—Personal Equipment of Officers on Active Service; Major T. Fraser.
- Medical, 8½.—Third Lettsomian Lecture, Dr. J. O. Thorowgood.
- Tues. Royal Institution, 8.—'Animal Development,' Prof. E. A. Schaffer.
- Society of Arts, 8.—Opening of the District to the North of Lake Nyassa, with Notes of a recent Expedition through that Country; Mr. H. B. Cotterell.
- Civil Engineers, 8.—'Geological Water Supply,' Mr. E. Dobson.
- Sandhurst Water Supply, Mr. J. Brady.
- Zoological, 8½.—Points in the Anatomy of the Hoatzin (*Opisthocomus hoatzini*); Prof. A. H. Garrod; 'Breeding of the Argus Pheasant and other Pheasants in the Society's Gardens,' Mr. Selater; 'New Genus and Species of Salticidae,' Rev. O. P. Cambridge.
- Society of Biblical Archaeology, 8½.—Memor of Joseph Konomi, Mr. W. Simpson; 'Will of the Monk Paham,' Translated from the Coptic by M. Eugène Havillat.
- Wed. Royal Academy, 8.—Demonstrations, Mr. J. Marshall.
- Geological, 8.—Occurrence of Pebbles with Upper-Ludlow Fossils in the Lower Carboniferous Conglomerates of North Wales; Messrs. A. Strahan and A. O. Walker; 'Metamorphic Series between Caernarvon and Fort Dinorwic,' Prof. T. G. Bonney and Mr. P. T. S. Houghton; 'Quartz-felsite and Associated Rocks at the Base of the Cambrian Series in North-Western Caernarvonshire,' Prof. T. G. Bonney; 'New Group of Pre-Cambrian Rocks (the Arvonian) in Pembrokeshire,' Dr. H. Hicks, with an Appendix by Mr. T. Davies; 'Pre-Cambrian (Dimetian, Arvonian, and Pobiain) Rocks of Caernarvonshire and Anglesey,' Dr. H. Hicks, with an Appendix by Prof. T. G. Bonney.
- Society of Arts, 8.—'Best Methods for Improving the Condition of the Blind,' Dr. T. R. Arncliffe.
- British Archaeological Association, 8.—'Myddelton Towers,' Sir L. Jarvis; 'Prehistoric Remains at Morecambe,' Dr. Harker; 'Roman Villa at Hohen Abbas,' Rev. O. Collier.
- THURS. Royal Institution, 8.—Electric Inhibition; Mr. J. H. Gordon.
- London Institution, 7.—Britain in the Later-Stone-Age; Prof. W. Boyd Dawkins.
- Chemical, 8.—Discussion on Dr. Tidy's paper on the Processes for Determining the Organic Purity of Potable Waters.
- Linnean, 8.—'Anatomy of ants,' Sir J. Lubbock; 'Bull-thorn Acanthia (*A. phaeophthalma*),' Mr. R. J. Lynch; 'Habitat of Ants, Bees, and Wasps,' Sir J. Lubbock; 'Position of the Genus *Sequezia* among the Gastropoda,' Dr. J. W. Gwynn; 'Note on the Genus *Udneria* (Browl),' Dr. H. Trimen.
- Royal Academy, 8.—'Architecture,' Mr. E. M. Barry.
- Royal, 8½.—'Certain Dimensional Properties of Matter in the Gaseous State,' Prof. O. Reynolds.
- Society of Antiquaries, 8½.—'Remarkable Tumuli in Aargau,' Dr. Keller; 'Three New Year's Gift Rolls of Queen Elizabeth,' Mr. F. Haines.
- FRI. United Service Institution, 8.—Cyprus; Mr. Hepworth Dixon.
- Philological, 7½.—Discussion and approval of the Contract with the Delegates of the Clarendon Press, Oxford, for the Completion and Publication of the Society's English Dictionary.
- SAT. Royal Academy, 8.—Demonstrations, Mr. J. Marshall.
- Royal Institution, 8.—'Bell's,' Rev. H. E. Hawes.
- Royal Institution, 8½.—Lectures; Mr. R. W. Mann.
- Physical, 8.—Annual Meeting.
- Botanic, 8½.—Election of Fellows.

Science Gossip.

RUSSIA has been deprived of an excellent naturalist by the death, on Jan. 18th, of Valerian Fedorovich Russoff, the Curator of the Zoological Museum of the Imperial Academy of Sciences. About a year ago he was appointed by the Academy naturalist to the expedition undertaken by A. F. Middendorf, at the command of General Kaufmann, for the purpose of scientifically exploring the newly acquired district of Ferghana. For nearly twelve months Mr. Russoff worked hard in different parts of Turkestan, paying special attention to its Fauna, and attempting in the autumn, but in vain, to carry on his studies also in Afghanistan. In spite of the small means placed at his disposal, he succeeded in forming a rich zoological collection, besides obtaining an immense mass of information. With the new year he returned to St. Petersburg, apparently in full health; but on the 10th of January he was suddenly prostrated by an attack of small-pox, which in eight days brought his life to an untimely close.

PROF. JEVONS, in reply to a sound and scientific article which recently appeared in the *Times* on the hypothetical connexion between sun spots and commercial crises, impugned some of the data of Dr. Wolf. On writing to a friend in England, after reading Prof. Jevons's letter, Dr. Wolf says: "Je dois vous dire que je ne peux m'enthousiasmer pour cette sorte de discussion, où l'on se base sur un matériel insuffisant, et même souvent sur des 'on dit,' pour retenter des résultats bien fondés. Le seul fait, que le parallélisme des variations et des tâches se constate à présent de nouveau d'une manière remarquable, a pour moi plus de poids que tous ces raisonnements hazardés."

KEEPING up his cometary reputation, Dr. Tempel, Director of the Arcetri Observatory, near Florence, succeeded in redetecting the periodical comet of Brorsen (first discovered by M. Brorsen at Kiel, in February, 1846, and afterwards found to have a period of rather more than five and a

half years) on the 14th of last month, of course faint and very low in the heavens. This was quite a month before it was expected to become visible, the perihelion passage being on the 30th of March. Prof. Schulze, of Döbeln, had published in the *Astronomische Nachrichten*, No. 2220, corrected elements of the comet, and an ephemeris, commencing on the 19th inst. According to this, the place on February 19th will be R.A. 0^h 31^m, N.P.D. 103° 39'; and, on February 26th, R.A. 0^h 51^m, N.P.D. 99° 23'. The comet will be nearest the earth about the 10th of May (distance about sixty-three millions of miles), and its high northern declination in April and May will render it more favourable for observation in Europe and North America than it was at its last appearance in 1873.

The Cambridge Board of Medical Studies propose that a statute should be obtained empowering the University to confer the degree of Bachelor as well as Master in Surgery, both of which degrees are given by the Universities of Dublin and London. Another innovation is recommended: hitherto no division into classes has been made among those who have passed the medical examinations. It is sought now to divide them into two classes, each to be arranged in alphabetical order.

A CORRESPONDENT informs us that the term "Agoraphobia" is not so new as we supposed. It appears that in 1877 Dr. du Saulle proposed to substitute "La peur des espaces" as the name for this disease. Our correspondent regards the affliction as a peculiar state of nervous excitability, and he has proposed that the term "Autophobia," fear of self, should be substituted as more correctly indicating this.

The death is announced of Mr. E. W. Dallas, F.R.S.E. Mr. Dallas in early life studied art, and was employed in executing pictures illustrative of scenes in Sir W. Scott's poetry for one of the royal residences. He was subsequently a scientific lecturer in Edinburgh, issued a work on practical geometry, and published a paper on 'The Structure of the Diatomaceæ.' He was a cousin of the late E. S. Dallas.

The Secretary of the Selenographical Society writes to "contradict" the rumour that the Committee of the Selenographical Society have determined to expel the name "Darwin" from the lunar nomenclature. We are glad the Committee have reconsidered the matter, and do not intend to yield to the prejudices of the Brompton Oratory.

MESSRS. REID & BARNES have prepared a design for the International Exhibition building in Melbourne for the Exhibition in 1879. The estimated cost is between 60,000*l.* and 70,000*l.* A commission of fifty members has been selected, and they have appointed J. C. Levey as secretary. A Juvenile Industrial Exhibition is to be held in Melbourne. At Sandhurst, Australia, a great mining centre, an Exhibition is also to be held next year.

THE Exhibition in Sydney, to be held next year, has assumed such proportions as to be far beyond the present means of the Committee. It is, however, hoped that the New South Wales Parliament will aid by an adequate grant. The German empire, Austria, and Holland have applied for exhibiting space.

FINE ARTS

THE GROSVENOR GALLERY is NOW OPEN, with an EXHIBITION OF DRAWINGS by the OLD MASTERS and WATER-COLOUR DRAWINGS by LIVING ARTISTS.—Admission, 1*s.* Season Tickets, 5*s.* Galleries lighted at dusk.

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE SEVENTEENTH WINTER EXHIBITION is NOW OPEN, 5, Pall Mall East, from Ten till Five.—Admission, 1*s.* Catalogue, 6*d.* ALFRED D. FAIRFAX, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE THIRTEENTH WINTER EXHIBITION is NOW OPEN, from Ten till Six. Admission, 1*s.* Catalogue, 6*d.* Gallery, 55, Pall Mall. H. F. PHILLIPS, Secretary.

DAVID COX'S Masterpiece, "THE VALE OF CLWYD"—This Picture is NOW ON VIEW for a few days at Thomas Agnew's Gallery, 7, Haymarket.—Admission on presentation of Address Card.

DORÉ'S GREAT WORKS, 'CHRIST LEAVING THE PRETORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'THE BRAZEN SERPENT' (the latter just completed), each 24 by 32 feet, with 'Dream of Filate's Wife,' 'Soldiers of the Cross,' 'Night of the Crucifixion,' 'House of Calaphar,' &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Ten to Six.—1*s.*

THE ROYAL ACADEMY WINTER EXHIBITION.

(Second Notice.)

THERE are more excellent Low Country pictures here than those to which we have already called attention. *Peasants and Cattle at a Well* (No. 49), attributed to N. Berchem (not "Berghem," as the Catalogue has it), looks very like that painter's follower, the able artist Solimene. The touch is less light, the shadows are more defined, darker, and less clear than those of Berchem in general. Nevertheless the picture is "signed" with the name of the latter.—In no respect is this exhibition richer than in Jan Steens. Of these *Saying Grace* (54) is a capital specimen, almost as sunny and clear, as rich in colour, as harmonious and soft, and as luminous as a De Hooche, for whose work, were the types different and the composition less naive, it might well be taken. It is remarkable for lucid depth of tones and tints, and is less gross in subject than Jan Steen's works frequently are, and not less finished. The genuine energy of the design and the quaint simplicity of the woman and child who sit in a corner of the room are most attractive. Pictures of this class are noteworthy for the illustrations of costume and customs they preserve: see in this one the bell suspended in the "ale-garland" of oak boughs twined on hoops and suspended over the table. It is worthy of notice that the wall is inscribed with verses—verses of deep significance at the time they were placed on the wall of the cabaret, of which this picture is a perfect portrait. It is signed "Jan Steen, 1660." No. 57 is another Jan Steen, and one of the most spirited of this wonderfully animated painter's productions. It would be hard to surpass it as a representation of a tremendous uproar. The scene is the interior of an ale-house, apparently the same room as in the last-named example; at least the bell is suspended in garlanded hoops over the table, and there is a moral text on the wall. Two men are wrangling violently, their wives separate them; a fiddler looks on and laughs at both. Of the twelve figures each one tells its story, and is a characteristic element. The "breadth" of the fun cannot but charm by its heartiness and frankness. It is free from coarseness. This picture has evidently darkened very considerably. To what extent this has happened a comparison with 'Saying Grace' may help us to decide. It has excess of dark varnish on its surface, and would probably gain by removal of that excess. *The Musician* (86) is hardly less spontaneous and spirited than either of the above. We have a kitchen scene painted in black and white or *grisaille*, and in respect to modelling, drawing, and evenness of surface the work may well be compared with a Terburg or a Metsu; while it has none of the hard, mechanical polish of the latter, it possesses much of the crisp precision which attracts painters in the finer pictures of D. Teniers. It is all Jan Steen as to spirit and feeling for character and expression. See the gladsome face of the girl who looks at the grimacing of the mock cavalier, and the spontaneity of the reading of the old woman who stops in drinking to watch her companions. The details have been thoroughly and searchingly carried out: for example, in the mantel-shelf. *A Dutch Festival* (99) is, technically, inferior to the above-named examples of Jan Steen. A young Dutch mother is seated in front, suckling her babe; by her side is a low table, supporting a jug. A huge *gawfré*, of the approved pattern, and approaching a portcullis in size, lies on a large brass dish; on our left men are drinking; one uses a tall ale-glass, such as Ostade and Rembrandt loved to paint; he stands on a chair, and patriotically swallows beer in honour of the toast, "Salus patriæ suprema lex esto," which is written over the window; a boy vigorously belabours a drum, and a man blows

a trumpet loudly in honour of his nation. The design is singularly complete and as successful in giving an impression of the noise of the event as 'Boors Quarrelling' appears to be. This picture is dated 1661, and signed: it represents the best period of Steen's art.

Among other modes of exercising his rare powers, it pleased Jan Breughel to paint with the utmost delicacy, precision, and finish such subjects as that of *The Eve of the Deluge* (56), which Major Corbett has lent to the Royal Academicians. The artist did this in order that he might bring many animals into one canvas—a practice which attracted others who preferred to represent in their manner Adam naming the beasts. R. Savery produced an instance, now in the National Gallery, and other painters did the like, but none better than Breughel, to whom are attributed two works of the kind which are now in Lord Ribblesdale's collection at Gisborne Park, described in *Athen.* No. 2604. Like the latter, the work before us represents a mob of birds and beasts, including a unicorn, designed and painted with wonderful skill, as to which notice the foreshortening and solid treatment of the lioness in the middle, and the gambolling tigers on our right, the tardily moving porcupine and the stalwart white horse in front, the last so spirited in action, so vigorously drawn, that it might have been painted by Rubens. As we have a mob of creatures in it, so this work contains a congeries of bright, solid, finished, and somewhat isolated elements, tints that do not combine to a whole, and spotty shadows. Of harmony, in the larger sense of the term, there is very little here.—In the *Portrait of a Man, said to be General Velasquez* (60), by Rubens, the face has been rubbed, but the serious and spirited motive remains; if the work had a little less *bravura* one might take it for a Van Dyck. There are other Rubenses here, of which probably Mr. Smith-Barry's six sketches (152-4, 159-61), illustrating the *Iliad*, have most claim to attention.—B. Van der Helst produced the pair of fine portraits *A Dutch Lady* (64) and *A Dutch Gentleman* (68); the face of the latter has been injured, but it retains nearly all the serious and masculine motive of the painter, from the up-looking of the thoughtful eyes to the firm, expressive grasp of the fingers on the arm of the chair, an action which has energy and truth in it. It is full of spirit. The *Portrait of Grotius* (106) is another picture ascribed to this master, an admirable study. There is an excess of red in the solidly modelled flesh, but the expression is thoroughly animated, and the picture worthy of the attention of our portrait painters.—The *Snyderses* here are of unequal quality. One of the best is *Hunting Scene* (66), dead game surrounded by dogs; a highly spirited and characteristic picture, designed with ample energy, painted with rare tact, and possessing the peculiar autographic touch which Landseer endeavoured to imitate, and which renders the drawing and modelling of the subjects at once; it consists of a felicitous stroke-like way of handling, generally with solid pigments over a thinner ground. The Duke of Newcastle has stripped the Dining-Room at Clumber, and generously lent four large *Market Pieces*, being No. 227, *Fish*; 230, *Fruit*; 244, *Fish*; and 252, *Game*. They fill the four corners of Gallery V., and are known throughout the world by means of Earlom's fine mezzotints, published about a century ago, and admirable renderings of their originals. By far the best of the series is No. 252, 'Game,' distinguished by the large form of the dead swan which, with pendent head and outspread wings, lies on a bench and occupies the centre of the design, the mass of white feathers making it a pre-eminent feature. Here the admirable draughtsmanship, rendering form and texture by one effort, and the peculiar stroke to which we have already referred, are very distinct and highly enjoyable. The other pictures are so far inferior to this one that they look like afterthoughts painted "to match" this masterpiece. The 'Market Piece, Fish,' (227) is even rough and careless in the execution. The figures are by Remi Langjan. No. 230, 'Market Piece, Fruit,'

is better than the last, and doubtless the work of Snyder's own hands, being rich, bold, and free, yet it is in all respects below his highest standard. The 'Market Piece, Fish,' (244) is capital, for it shows a thorough grasp of the subject, and skill in disposing the masses of colour to supply chiaroscuro to the composition, although the body of cold colour in the middle is not agreeable. The large brass bowl or cauldron on our left has been painted *con amore*.—We seldom see finer F. Halses than Mr. Zoete's *Portrait of a Man* (71), a specimen of a mode in art which may be contrasted with any of Gainsborough's pictures in the same gallery. Particularly remarkable is the masterly precision of the touch, the pigment being employed as if it were of the nature of mosaic, the treatment being so firm that it might be called incisive. This is a vivacious likeness of a middle-aged man. The astute character of the man and his feeling for humour are distinct in the eyes, which are all alive, and in the creased, habitually smiling cheek.

From one of the most masculine to one of the most mannered of the Dutch painters the transition is instructive. Let us, then, turn from Hals to Ruysdael, for both are well represented here. The latter's *Landscape* (79), from the Fitzwilliam Museum, is typical; but it has darkened to an unusual degree, even for a Ruysdael, and is very thin in the shaded parts, very black in the foliage and rocks. The composition is good, showing towers on a high rock in the centre of the mid-distance, a furious cascade below, in front. The finest element is the suggestive and poetic effect of the trees against the glowing light of the evening sky. The Duke of Newcastle has lent his *Storm, a Sea Piece* (91), where we see the wind driving shallow waves on a sandy shore and lines of piles that have been driven there. The whole is so full of spirit that the wind seems to be cold and so strong as to roar and whistle shrill, while numerous craft bow and run before it, and masses of cumuli gather fast in the sky. Another good example is *A Cornfield* (118), from Clumber, with a bright effect, and a sky which is pure, but rather cold.—W. Van de Velde's *Evening Gun* (72) is a marine idyl of unusual pathos and beauty, to be valued most highly by those who have accustomed themselves to the smooth and somewhat mechanical manner of the painter and his rather chilly illumination. We have already noticed Mr. Okeover's 'Storm' (10) and 'Calm' (18).—No. 84 is a good signed Hobbema, the gem of the Fitzwilliam Museum; a typical picture of sandy dunes, scattered cottages, and old, ill-nourished trees, a rough road, and scrubby underwood. It is difficult to take interest in works of this class, of which the materials are trite and the treatment is mannered.

Such excellent pictures as the De Wittes lent by Major Corbett and Mr. Sandars deserved better places than they have here. Both called *Interior of a Church* (88 and 89), they are admirable examples of the skill and fine feeling for his subject, warm illumination, irresistible fidelity to nature, and keen observation of light and shadow which distinguished the artist. The subjects are apparently views of the same building from different parts, in different effects of light. The former is bright and suffused with rosy glow; there are brilliant spaces on the walls and columns; the shadows are enriched by much reflected gold, and they are delightfully clear. The observer of manners will take note of the dog near the base of a pillar, the children and other loiterers. The second picture shows a cooler illumination and less brilliancy; a single large beam of light falls on a vast pier, and the rest of the view is full of shadow, which is broken only by half-light on the floor, otherwise there is a solemn breadth of darkness which is very impressive; two men pass from the light to the dark, the ray catching their figures for a moment as they move across the nave.—The *Head of a Rabbi* (101), by F. Bol, is the best representative of the school of Rembrandt in this exhibition, which contains no works of the greater master. It shows Bol's reddish flesh and smooth handling,

equable brown shadows and peculiar vermiculated touch, his careful but mechanical mode of painting and laboured way, and his want of taste, which betrays itself by choosing commonplace types. These defects are apparent in Bol's etchings, and distinguish them from those of Rembrandt, to whom they were so often attributed before Mr. Seymour Haden completed his analysis of them. Bol as a painter was, as the French say, "serious" and sincere, but rather dull, and had failed to attain his master's sensitiveness in respect to chiaroscuro, to say nothing of pathos. Why is this picture called "a Rabbi"? Every old fellow in Holland who wore a beard and an outlandish cap was not a Jewish priest.

Adrian van Ostade's *Lawyer* (107) is a rather late specimen of this fine master; it is dated "1671," and shows an old man reading; is painted with exquisite finish and firmness. The subject was a favourite of Ostade's; most students remember another 'Lawyer' which was here in 1877, the property of Mr. Roberts, No. 72. The technique of this picture should be compared with that of *Boors Carousing* (112); there is much in it which we often find in Brauer, an unusual warmth of light, a lighter touch and thinner painting than Van Ostade ordinarily affected. The spirit of its conception, its boisterous humour, and its somewhat gross manifestations are worthy of Brauer.—With these miniatures of Dutch life may be classed the capital *Metsu, Scene at an Inn* (110), which belongs to Mr. Sandars, and shows the artist at his very best, having avoided for a time that smooth and laboured execution by which it is easy to recognize his handiwork. This picture shows a youth lighting his pipe; a woman offers drinks to him; her face is unusually animated and pretty.—G. Dou's *Man in his Study* (113) is a capital example, sometimes called 'A Philosopher,' for which see the globe on the table and other apparatus near the busy scribe, whose attention is concentrated so completely in his work. The peculiar crisp precision of touch and choice and neat handling which characterize Dou's finer pictures, such as the portrait in the National Gallery and that in the Trippenhuis at Amsterdam, are not very distinct here; the smooth and highly laboured technique approaches that of Metsu, but it would be hard to surpass the painting of the globe and the open book, or to conceive the face more happily.

This exhibition is not very rich in Van Dycks. Of these we first encounter the Duke of Newcastle's *Rinaldo and Armida* (126), full-length life-sized figures, in which picture the part which pleases us most is the landscape background; the design suits the 'Jerusalem Delivered,' and is decidedly artificial. Devoid of spontaneity, the picture will move only those who approve its luscious sentiment and Rubens-like style. Near this hangs a capital and spirited study of the heads of the baby children of Charles I., No. 131. Executed with rare spirit, and painted *à primo*, showing the first laying on of the heads in grey, with slightly reddened carnations and primitive modelling only, it is an interesting illustration of the artist's mode of painting, which is that still in vogue with those who follow him. The most important, attractive, and instructive Van Dyck here is the noble whole-length of the Doge of Genoa, *Andrea Spinola* (168). It is life-size, and shows a handsome man, with finely cut features in a singularly "modern" face, bright and observant eyes, that are more intelligent than powerful, seated, in a superbly painted red robe of state, in a throne chair, his deep red stockings displayed below the skirt of the mantle which covers him from head to foot, a mass of gorgeous colour, separated from the face by the dark grey ruff. It is one of the finest examples of Van Dyck's Genoese manner, solid, broad, grave, and immensely powerful. Alone this picture would be an exhibition. But it must not be forgotten that the limbs and torso within the fountain-like drapery are not to be "accounted for," are, in fact, dislocated. Near the last is one of the many

portraits of *James Stuart, Duke of Richmond and Lennox*, (170) which Van Dyck painted, differing considerably from that lent to the Academy, in 1877, by Lord Methuen, No. 130, in which the duke lays one hand on the head of the dog who woke him at a dangerous crisis. In our account of the picture from Corsham we noticed other portraits of Duke James by Van Dyck (*Athen.* No. 2568), but did not include this one, which differs from the above and from that other which is at Cobham; all the likenesses show a little man, of slender form, with a long, weak face, wearing a large, light-brown wig, and raised considerably on high-heeled boots, habitual wearing of which has given a rickety look to his legs; altogether, apart from the glamour of the painter, this duke has little or nothing of a heroic look. It is a fine picture, nearly equal to Lord Methuen's.

A Flemish painter of quite different character from Van Dyck's is finely represented by Mr. Morrison's *Donna Maria de Portugal* (137), questionably said to be by Antonio More, a standing figure, clad in a red satin gown, enriched with black, pearls and gold, and slashed with white—an arrangement of colour which is admirably suited to the lady's dark Moorish complexion, her nearly black and crisply curling hair. This picture strongly recalls the similar portrait, said to be by More, of Isabella de Valois, another of the wives of Philip II., in which the general arrangement is the same as in that before us. Queen Isabella's likeness was here in 1872, and No. 268, lent by Mr. J. Bond. The picture now before us is so like a portrait by More which bore the name of "Elizabeth (Isabella) de Valois" while it was in the Davenport Bromley and Wilson collections, and was sold with the latter in 1873, that it is difficult to believe the two works are not one, and that the name has been changed. In each the gloved left hand rests on a table, the pendent right hand holds a handkerchief, the colouration is the same in both, the faces are alike. Another and more sober portrait by this painter is sent by Mrs. W. Beckford, and is called *Portrait of a Lady* (156), standing at three-quarters length, with a curiously furtive cast in the eyes, admirably drawn and well marked in character, solid and sound throughout; this is not a first-rate specimen of More's skill. We fancy it is a likeness of the person whose picture unfortunately bore the name of "Mary Beatoun," one of Mary Queen of Scots's "Four Maries," belongs to the Earl of Suffolk, and doubtless really represents a Dutch lady.

The Cuyps here are not equal to those shown in 1877 by Mr. Roberts, still there is a very interesting and, it must be owned, a very ugly example of this master's mode in the so-called *Child with Goat* (164), lent by Sir W. FitzHerbert, and of a class of subject Cuyp repeated, e.g., the group of three children with animals which was sold with Mr. J. Anderson's collection at Coxlodge Hall. Here an awkward, lumpy little girl, with a very "Dutch" face, clad in a red velvet dress, stands feeding a goat with apples. It is an unpoetical likeness of a commonplace child, and not worthy of one who often painted figures ably. Cuyp was poor, and probably did not choose his model in this case. Its charm lies in the beautiful landscape that embraces the inevitable view of Dort in rich vaporous sunlight, lush meadows leading the eye to the tower and walls in the distance. Earl Cadogan has lent two capital Cuyps, *Landscape* (90) and *Landscape, with Horses and Figures* (243).—The very antithesis of Cuyp's art is that of the admirable German Adam Elzheimer, who is fairly represented here by *Tobit and the Angel* (239), a picture which deserves a better place if only because the works of the artist are rather rare everywhere, and particularly rare in England. This example is welcome because it shows solid skill, exquisite delicacy and finish, and rare power in treating the atmosphere; the profound poetry of the landscape ennobles these technical merits. This poetry is surprisingly grave and dignified, but the artist's inspiration was not manifested in the

figure of Tobit holding the fish, who goes on his journey through this painted emblem of the world, the richly wooded champaign before us, and is followed by his guardian angel, tall, winged, and clad in white. Elzheimer was accustomed to represent this "motive," and rendered the same idea in pictures of the Flight into Egypt and other subjects which admitted figures travelling by lakes or rivers, under mighty trees; over brilliant, noiseless sward. He always painted, as in this case, smoothly, finely, with high finish, and soft breadth of light, suggesting the great and solemn beauty of his subject—landscapes. We recall attention to his marvellous drawing in the Grosvenor Gallery Exhibition.

It is chiefly by courtesy that Claude is called a French painter, therefore we shall group him with the similarly doubtful Gaspar Poussin, C. Le Fevre, and the equally nondescript Canaletto. The most beautiful Claude here is Lord Dartmouth's *Landscape, with Figures and Cattle* (120), a composition which was carefully designed for its oval frame, and shows a river lapsing, in Claude's idyllic fashion, over steps of limestone, and thus traversing a broad valley, the cliff-like sides of which stand aloof from the water, with a richly wooded country between them, and enclosing a beautiful vista. The scene is exactly such as Turner loved to paint in the limestone valleys of Yorkshire, the Swaledale or Wharfedale—valleys which, as Mr. Ruskin has told us, supplied types of beauty to Turner that he affected before all others. The cliff here towers on our right of the mid-distance in the grandest manner; on our left is a bulky fortress, half concealed by a group of trees; near the last cows approach to drink, and are drinking in the river. Here a girl dances with a dog, a boy pipes, and children look on; the higher cliffs and more distant hills are half veiled in the mist of summer evening; the sun sinks behind the towers. Here are the elements of a "classic" picture after Claude's own heart, depicted with fine taste and delicacy, with unusual care and finish. Another Claude here is not equal to the former. It is Capt. Dawson's *Landscape* (124), which is painted with some coarseness and crudity, and, full of sentiment as it is, does not approach its neighbour here. The best feature is the vista leading to the towers on our right between the trees and over the meadows, where the vapour-suffused air is deliciously painted. Mrs. Morrison has lent her fine *Europa* (128), comprising a coast view which has been recognized in the neighbourhood of Terracina, with Circe's promontory in the distance. Here again the finest part is the vista and the pure rose and silver tints of the fortress on our left, with the cliff top beyond it. It would be hard to overvalue this or No. 120; they are works of the middle period, the finest of Claude's practice, whereas No. 124 belongs to a later time in his life, and shows somewhat blunted perceptions and a less delicate touch. Between the two categories of paintings we may place Lord Leicester's *Apollo and Marsyas* (138), which conveys the graceful poetry of the master, but in a mannered way, and the treatment of the whole is of the same nature. It seems to have been rubbed, but is full of colour and extremely rich in light. Mr. Williams's *The Flight into Egypt* (151) is signed, and dated 1662.

We have seen many fine G. Poussins here, the most remarkable of which was Mr. Graham's 'Classical Landscape,' No. 262 of the exhibition of 1877. No other surpasses the admirable *Landscape* (147) from Clumber, a grand romantic poem of the finest quality in art, comprising a distant view of the Roman Campagna, with, in the middle distance, a rocky hill, crowned by buildings, and partly clad with trees; there is much foliage in the foreground by the side of a rough road of ruddy gravel, indicating the undulations of the land, which traverses the picture diagonally; a cascade is on our left near the eye; a large shadow creeps up the side of the hill, the top of which is lighted; this shadow follows others over the plain, and divides its rugged surface in bars of light and dark.

Poussin's power of seeing the whole of a subject—a power happily associated in his mind with poetic perception and imagination of a beautiful order—is here expressed at its best. This picture is in excellent order as, unlike many of the painter's works, its ground has not "come through"; it is still in perfect keeping, and uncommonly brilliant, pure, and solid; it retains transparency and displays careful treatment.—Of the Canaletto here we are attracted by *The Church of San Salute, Venice* (61), a fine and happily composed picture, which is nearly as warm and clear as a Guardi, while the drawing of the architecture is crisp to a degree approaching the crispness of Guardi; but Canaletto is revealed by the outrageous mechanism of the rippling water. We know from Walpole's letter to Bentley, Nov. 3, 1754, that Canaletto "sold the fee simple" of himself to Mr. Consul Smith, of Venice, who collected the nucleus of the King's Library, and disposed of dozens of the artist's pictures, at a profit, to the English: this work may well be one of the class thus imported, which is numerous in this country. It is an unusually good and a very clear example. So far as we know, Walpole recorded the first instance of a painter "selling himself to a dealer," a woeful practice, which still enthralls some of our best men. In Gallery V. will be found several Canaletto's of good quality.

MR. J. H. ANDERDON.

We record the death of this distinguished amateur, an event which happened at his house, in Upper Grosvenor Street, on Friday evening of last week. This gentleman was buried yesterday (Friday) at West Pennard, Glastonbury, near the charming little estate where he lived during half of each year. Although not a collector of the ordinary kind, or possessed of unbounded means for the gratification of his taste, he had amassed vast treasures of art, and pursued his studies during a period of between sixty and seventy years. One of his first purchases illustrated his independence of judgment. He bought the famous and formerly much abused 'Sigismunda,' by Hogarth, which, as we announced some time ago, the collector has bequeathed to the National Gallery, where its sterling merits and peculiar history will vindicate the painter from the long-lasting effects of Walpole's flippant criticism. How Sir Richard Grosvenor gave Hogarth a commission to paint, how the artist executed this work, what he asserted with regard to it, how bitterly he resented the knight's rejection of what the author took to be his masterpiece, are matters of history known to everybody. So effectual was the condemnation of the 'Sigismunda' that, when sold about half a century ago, our collector bought it for 56l. It is in perfect condition, as was proved when lately at the Royal Academy Winter Exhibition, and Hogarth's fame was vindicated more than a century after his death.

Mr. Anderdon several years ago presented to the Department of Prints, British Museum, three extremely valuable and useful series of works: 1, a complete set of the Exhibition Catalogues of the Royal Academy, illustrated by many hundreds of engravings, with curious notes in MS. and valuable printed matter; 2, a similar series of illustrated Catalogues of the Exhibitions of the Society of Artists which preceded the Academy, and continued to exist many years after the foundation of the latter institution; 3, E. Edwards's 'Anecdotes of Painters,' illustrated in a like manner. He likewise gave to the Print Room at different times many drawings and engravings of value and interest. He presented to the Royal Academy a series of Catalogues of the exhibitions of that body, illustrated like the above-named series, and comprising many prints different from those of the Museum copy. When a comprehensive history of British art has to be written the memoranda in these volumes will be of great importance. Mr. Anderdon's fine collection of prints of portraits by Reynolds and Romney has been bequeathed to Mr. Alexander A. Weston, his cousin. These were mostly acquired at the

sale of Mr. Haviland Burke's collection. The illustrated biographical history, one of the most famous instances of its class, consisting of a hundred and fifty volumes of prints and texts, has been bequeathed to Miss Anderson, the sister of the deceased. The whole of the pictures belonging to him, except the 'Sigismunda,' will be sold by Messrs. Christie, Manson & Woods in April or May next. With these are included examples now in the Royal Academy Exhibition, to which, as well as to the "Art Treasures" of Manchester and Leeds, the owner was a liberal contributor.

THE SOUTH KENSINGTON MUSEUM.

January 23, 1879.

COUNTING myself among the thousands, or rather say millions, who are grateful to Sir Henry Cole, I am sorry to have, incidentally and unwittingly, incurred his reproof. His letter last week, which gives more information than a chance applicant would be likely to get from Whitehall, is extremely reassuring. Yet it does not wholly settle the question. "All the permanent buildings," we are told, are safe from fire; but what of the unpermanent parts of the Museum? At least six rooms upstairs, including those that now contain Earl Spencer's pictures, are to all appearance of a temporary character. The wooden beams and ties of the roof run above and below a great number of brilliant gas jets; a broad wooden shelf runs round each room, about three feet from the floor, close to the heating-pipes, and the walls (of material unknown to me) are hung with something like painted cloth, which one hopes is unflammable, but which must be as dry as tinder. The Patent Museum, connected with the other buildings, has a shell of corrugated iron, apparently lined, the greater part of it, with wood; the extensive floor is entirely of wood; the vestibule and steps are of wood, as are also the vestibule, steps, and hall, close by, leading to the Architectural Courts. To the extensive heating apparatus, the liberal supply of gas, and the restaurant and kitchens embedded in the buildings, no allusion is made by Sir Henry Cole, and, when the Museum is completed, no risk of injury ("destruction" was too strong a phrase) will lurk, it is to be hoped, among their complications. I spoke of the South Kensington Museum as it is, not as it is intended to be, and never thought for a moment of reflecting on Sir Henry Cole. Who can possibly be more desirous than himself to see his excellent plans fully carried out and the unsatisfactory distinction between permanent and temporary structures put an end to?

W. ALLINGHAM.

M. PRISSE D'AVENNES.

EGYPTIAN archaeology has recently sustained a loss by the death of M. Prisse d'Avennes, an admirable artist of Egyptian antiquities and hieroglyphs, which he drew with elegance and facility. In this respect he was only excelled by the late Mr. Bonomi, whose drawings are masterpieces of Egyptian style, and who seized, like Prisse, the spirit of Egyptian art, and reproduced hieroglyphs and monuments with a charming conventional style, approaching the best works of art of the nineteenth dynasty. Prisse was by profession a civil engineer, and received a mission to Egypt from the French Government, when he employed his pencil to draw the principal unedited monuments of the valley of the Nile, to publish them as a kind of supplement to the great work, the 'Monuments Egyptiens' of Champollion. In 1840 he visited the site of Tel el Amarna, the ephemeral capital of the heretic monarchs, or disk worshippers of the eighteenth dynasty. Here he was accompanied by the late Mr. G. Lloyd Brynston, whose copy of one of the tablets discovered at that spot he subsequently published. In company of the same traveller he visited Thebes, where they copied several important monuments. In the same year he addressed thence a letter to the *Moniteur*, which afterwards appeared with additions in the *Revue Archéologique*. Besides, however, his publication of texts, he employed himself in taking down and removing the slabs of the

Chamber of Kings, in the edifice built by Thothmes III. at Karnak, and these he presented to the Louvre (where they now are) in 1844; and this remarkable but never satisfactorily explained series of the monarchs of Egypt, the supposed ancestors of Thothmes III., was thus fortunately preserved for science.

In the *Revue Archéologique* of 1845 and 1846 he published a selection of the monuments in private collections at Cairo, in those of Mr. Harris, Dr. Abbott, and others, and they are interesting and important additions to Egyptian archaeology. Most of these were republished in his 'Monuments Égyptiens,' folio, Paris, 1847, consisting of plain and coloured plates admirably executed. Although not strictly an Egyptologist or attached to the decipherment of the hieroglyphs, he yet acquired sufficient knowledge of the subject to describe adequately the plates of his work. Subsequently he commenced the 'Histoire de l'Art Égyptien,' a work of *luxu* consisting of a series of coloured plates of the finest specimens of Egyptian sculpture, many of which, however, had been published elsewhere, although not so elaborately drawn. The text drawn up from Prisse's notes has recently appeared, by P. Marchandon de la Faye. In the same year he completed his work 'L'Art Arabe,' consisting of two hundred plates, another magnificent publication of Oriental antiquities, although of a more recent period. His library, it is said, will be sold by Messrs. Sotheby & Wilkinson. Prisse possessed an excellent knowledge of Egypt, and his works are contributions to the history of art and Egyptian hieroglyphs. He obtained in Egypt a celebrated hieratic papyrus, consisting of ethical dissertations composed at the time of the fifth dynasty and copied probably about the twelfth, which he published in 1847. The difficult text has been translated by the Rev. Dunbar Heath, M. Chabas, and Prof. Lauth, and, known as the Papyrus Prisse, is one of the most celebrated hitherto discovered. It passed into the collection of the Louvre at Paris.

First-Act Gossip.

At the request of a number of artists and others interested in artistic copyright, Sir Coutts Lindsay has called a meeting for to-day (Saturday), at 8 P.M., in the Grosvenor Gallery Exhibition Rooms, when it is proposed to discuss the general bearings of the subject and the proposals of the Copyright Commission contained in the recently issued Report, according to which, in the absence of a written agreement to the contrary, the copyright of a picture will in all cases belong to the purchaser. It is, however, admitted by the Report that artists as a body are unanimous in opposition to this proposal, and in desiring that copyright should be reserved to the author of a work of art until he has expressly parted with it. It is desired, therefore, that artistic opinion should be again expressed on the subject. The Royal Academicians at a special meeting recently took this subject into consideration, but it is not known that any action has resulted from their deliberations. It is obviously desirable that the feeling of the general body of artists should find a voice on the present occasion.

The resignation of the Professorship of Sculpture in the Royal Academy by Mr. Woolner and the difficulty of filling the vacant post has brought into strong relief the fact that there are but two sculptors R.A.s, of whom one has declined the post, and the other, Mr. W. C. Marshall, could hardly be expected to accept it. The difficulty will be met by the election of a sculptor from among the Associates of the Royal Academy, who will be made professor on the spot. The choice lies between Messrs. Armstead, Boehm, and Woodington. However much one may regret this state of things, there is a gleam of comfort in the knowledge that the R.A.s are not forced to elect the normal proportion of eight sculptors. An indifferent painter is better than a bad sculptor,

and, although only the doctrine of chances can explain many recent elections of painters, it would be deplorable indeed if five sculptors of the current type must needs be made R.A.s, and if, of the eight then existing, it would be imperative to elect six to be R.A.s, and thus fill up the senior class.

In the National Portrait Gallery extensive changes are in preparation, and several new rooms will be occupied by the portraits, when, as a natural consequence, facilities which were never before possible will be afforded to students and copyists. The new Catalogue, to which Mr. Scharf has devoted all his peculiar learning, singular acumen, and unflinching industry, will, it is hoped, be in readiness by the time the pictures are rehung. These include one or two recent acquisitions of very peculiar personal and historical interest.

MR. WOOLNER has nearly finished the life-sized statues of Chief Justice Whitehead, which is intended for Dublin, and of the lecturer Mr. George Dawson, intended for Birmingham; both works were described in these columns some time ago.

MR. ALMA TADEMA has just finished a charming little picture, one of the most brilliant, delicate, and vivacious of his works. In it draughtsmanship has been carried much further than is customary with him, and refined types of physical beauty have been adopted. The scene is a Roman bath, in the centre of which a sculptured group of a youth and a dolphin in dark green bronze rises aloft, while a jet of water issues freely from the nostrils of the dolphin and pours fast on the naked back of a lady, who, with two companions, is disporting in the basin; one of the trio holds a strigil and a sponge, another uses a strigil on her own arm. A great charm has been imparted by the spirit and riancy of the faces, the vivacious actions, the frankness and aplomb of the attitudes. The sparkling illumination is enjoyable, the carnations are vivid, pure, and lifelike. Mr. Tadema has two other pictures in hand of this class, one of which may be finished in a week or two.

DAVID COX's famous picture the 'Vale of Clwyd,' one of his finest productions, is now to be seen for a short time at Mr. McLean's, Haymarket.

M. JOSEPH LOUIS DUC, the distinguished French architect, is dead. He was born in Paris, gained the Prix de Rome in 1825; a first-class medal fell to him in 1855; he was elected Member of the Institute in 1866; he obtained the Grand Prix de l'Empereur in 1869, and was made Commander of the Legion of Honour in 1864.

The clay model of the Byron memorial statue is now completed, and is at present at Mr. Belt's studio, 21, Wilton Place, S.W., where subscribers to the Memorial Fund are invited to inspect it any day next week (Feb. 3rd—8th), between 2 and 4 P.M.

SIGNOR VELA, the Italian sculptor, has been commissioned by the authorities of the town of Correggio to execute a statue of Antonio Allegri, called, from the place of his birth, "Da Correggio."

A NEW work on Greek and Roman sculpture, forming a popular introduction to the history of plastic art in ancient Rome and Greece, and designed to promote the knowledge and appreciation of the remains of ancient art, is preparing for publication from the pen of Mr. Walter C. Perry, who has recently revived a scheme for a museum of casts that has for many years been advocated by the *Athenæum*.

THE Prefecture of the Seine has published the first two volumes of a catalogue of the objects and works of art belonging to the city of Paris, and decorating the municipal edifices of the capital. Each of these volumes is the first of a series; one deals with civil, the other with ecclesiastical works.

We have received from Messrs. Deighton & Dunthorn a framed etching by M. V. Luillier, from Mr. G. H. Boughton's picture, called 'The Waning of the Honeymoon,' which was in the Royal Academy last year. The original was a

spirited and tasteful representation of a subject which, so far as art is concerned, is trite enough. Two lately married lovers sit on opposite sides of a circular bench beneath a tree; he, with his back to the trunk, reads from a little book, and mechanically pats his dog on the head, heedless of his bride, who, sitting remote, turns, with reproach in her looks, towards the careless bridegroom. It is a pretty print, of good quality in the rendering, except probably a somewhat greater force of contrasts in light and shade than suits the soft and diffused illumination affected by Mr. Boughton. The faces are well translated.

MUSIO

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Sir Michael Costa.—FRIDAY NEXT, February 7th, at 7.30, Beethoven's 'MOUNT OF OLIVES' and Mozart's 'REQUIEM.' Miss Anna Williams, Miss Julia Elton, Mr. Shakespeare, and Mr. Bridson. Organist, Mr. Willing.—Tickets 2s., 5s., 7s., and 10s. 6d.

PHILHARMONIC SOCIETY.—Conductor, Mr. W. G. Cousins.—FIRST CONCERT, THURSDAY, February 6th, Eight o'clock, St. James's Hall.—Madame Arabella Goddard and Madame Patey. Beethoven's Symphony in E flat, Bach's Suite for Orchestra; Overtures, Mendelssohn and Cherubini.—Stalls, Half-a-Guinea, Reserved Balcony, 7s. 6d.; Tickets, 5s. and 2s. 6d.; Admission, 1s. Subscription for Eight Concerts, 11. 11s. 6d., 2s. 2s., and 3s. 3s.

HERR WAGNER'S 'RIENZI.'

THE selection of such a subject for a lyric drama as the story of Rienzi requires some reference to Herr Wagner's early career, as well as a review of his libretto and of his score. In 1837, at Riga, where he was *chef d'orchestre*, he wrote the *scenario* of 'Rienzi,' an opera which quite extinguished in Germany all his previous essays for the stage; but between 1837 and 1842, when 'Rienzi' was first given at Dresden, the composer's career was chequered indeed. In 1839 he was in Paris with the completed score in his portfolio, and Meyerbeer was endeavouring to induce the director of the Grand Opéra to bring out 'Rienzi,' but no hearing of the opera could be obtained. During his residence in Paris, Wagner might have starved but for the assistance of Meyerbeer, who also persuaded Schlesinger, the editor of the *Gazette Musicale*, to give Herr Wagner employment as a contributor and as arranger for the pianoforte of operas, ballet music, &c., as well as for the cornet-à-piston. During this period of mental depression and physical suffering he sold the libretto of 'Der Fliegende Holländer' to Léon Pillet, the director of the then Académie Royale de Musique, who gave the poem to a chorus-master Dietsch, whose musical setting of it, 'Le Vaisseau Fantôme,' in 1842 was a complete failure. There was retribution when in the same year, owing to the kind intervention of the *prima donna* Schröder-Devrient, 'Rienzi' was brought out with signal success at the Court Theatre in Dresden, and despite the opera being "excommunicated" by the composer, as Rienzi was by Pope Clement VI., it has preserved its position in the *répertoire* of the German theatre. So determined was Herr Wagner that 'Rienzi' should not count amongst his contributions to the lyric drama, that in 1861, when he published his letter addressed to M. Villot, it was accompanied only with translations of his four poems for 'Der Fliegende Holländer,' 'Tannhäuser,' 'Lohengrin,' and 'Tristan und Isolde.' It was in Paris, where he had given three concerts in 1860, that his 'Tannhäuser' was produced in French in 1861 (March 13th). The disgraceful scene at the Grand Opéra on its production arose mainly from a cabal, which, however, had been provoked by the assumption of Herr Wagner that he was the musical Messiah of the age. In 1869 M. Pasdeloup, then director of the Théâtre Lyrique, had the artistic judgment and moral courage to produce a French adaptation, by MM. Nuitter and Guillaume, of 'Rienzi' with a magnificent *mise en scène*. There were twenty representations; and, if the composer had ceased to be the musician militant of 1861, his future in France might have been brilliant, for 'Rienzi' is, from the musical point of view, a great work, and if the score be based on the system of Meyerbeer it is not a servile following. As regards the libretto,

although avowedly concocted from Bulwer's quasi-historical novel, the conduct of the story differs so materially from the romance, and so many characters are omitted, that it is more probable that Herr Wagner relied upon Gibbon and Siamondi in his *scenario*. It is surprising that the novel has not tempted other musicians than the German one. The *dramatis personæ* selected by Herr Wagner are Cola Rienzi; Irene, his sister; the two patricians, Stefano Colonna and Paolo Orsini; Raimondo, the Papal Legate; Baroncelli and Ceccodel Vecchio, the citizen demagogues; and Adriano di Castello, the kinsman of the Colonnas, is presented as a son of Stefano Colonna; so that Bulwer's characters of Walter de Montreal (Fra Moreale) and his Adeline de Courval, Nina di Raselli (the heroic wife of Rienzi), Angelo Villani (the son of Walter and Adeline), and many other actors in this historical period of the fourteenth century in Italy, do not figure in the opera. It is naturally impossible that a lifelike portrait of such a remarkable man as Rienzi can be presented in a lyric drama; and the composer has not grasped the character of the patriot, who was both a democrat and aristocrat, a religious devotee and a fanatic, a warrior as well as a statesman, a spiritualist and a fatalist, a visionary and yet a philosopher. It is only in Beethoven's 'Eroica' Symphony that a Rienzi can be realized in music. But Herr Wagner in five acts has conceived some startling situations, some noble aspirations. The first act passes in the street, the church of St. John Lateran in the background, Rienzi's house in the foreground. There are four numbers: an attempted carrying off of Irene from Rienzi's house by Orsini and his vassals; the appearance of Colonna and his followers; the collision between the two patrician factions; the rescue of Irene by Adriano; the intervention of the Roman populace to separate the combatants; the coming of Raimondo, the Pope's legate, and the prayers to him for peace; and, finally, the arrival of Rienzi with Cecco del Vecchio to stop the tumult, but not before he has denounced the nobles for their abduction of his sister. This action passes in an introduction, succeeded by a trio between Irene, Rienzi, and Adriano; a duet between Irene and Adriano; and a spirited *finale*, in which, at the trumpet's call, the people rush in to shout for the freedom of Rome, their choral appeal echoed by a choir inside the church of St. John, with organ accompaniment. This imposing double chorus is followed by the chorus of the people to uphold their champion Rienzi, who takes the oath of allegiance. In the second act, after an introductory chant of the Messengers of Peace, comes a *terzetto* between Orsini, Colonna, and Adriano; the former two, regretting their submission to the Tribune, plot his fall, despite Adriano's protest. In the *finale* Rienzi receives the credentials of the different ambassadors of the states of Italy, of Bohemia, Bavaria, and Hungary, after which is the festival, with ballet, Pyrrhic dance, the combat of the gladiators with the cavaliers, and the dance of the Apotheosis, indicative of the union of the ancient and modern Romans, at the close of which Orsini stabs Rienzi; the blow, however, owing to the Tribune's breastplate, does no harm, and the conspiring nobles are arrested. The populace cries out for their execution, but they are pardoned by Rienzi, amid the murmurs of the populace. In the third act Rienzi's clemency is shown to have been a mistake, Baroncelli and Cecco pointing out to the Tribune how he had been duped, the pardoned nobles being in revolt. Adriano in a *scena* prays for the cessation of carnage; there is a tumultuous *finale*, in which citizens, priests, and patricians coalesce in the Hymn for War, the words of which are a translation of Bulwer's words, Adriano and Irene striving in vain to be peacemakers. Rienzi is triumphant in the battle, in which Colonna is killed, and Adriano warns the Tribune that the day of reckoning will come, a warning at which Rienzi smiles. The act ends with the crowning of Rienzi with a wreath of laurel, and his being seated in a triumphal car by the Messengers of

Peace. In the fourth act comes the reaction against the Tribune; the numbers are a trio between Adriano, Cecco, and Baroncelli, and chorus, and a *finale*. Rienzi has not only to contend with a conspiracy of his former supporters, but at the church of St. John Raimondo affixes the bull of excommunication, and during the chant within the edifice without are heard the execrations of his adherents, Irene only clinging to her brother, despite Adriano's supplication to her to desert the Tribune. In the fifth and last act there are four pieces to complete the sixteen numbers of the German score. No 13 is the introduction and celebrated prayer of Rienzi; No. 14 the duet between Irene and Adriano in the hall of the Capitol, after the declaration of the Tribune that his end is near, the sister's devotion not, however, being shared by her lover, who vows to revenge his father's death. The *finale*, No. 16, at the outside of the Capitol, represents the rising of the people against their former idol: they hoot the Tribune when, with uncovered head, but in full armour, he appears at a balcony of the Capitol; his appeal to them is in vain, the Capitol is fired, Rienzi and Irene are stoned, Adriano and the nobles strive to rescue her, but with a crash the Capitol falls on Rienzi, Irene, and Adriano, and on the ruins patricians and citizens fight as the curtain descends.

Such is a faint outline of the composer's treatment of his own libretto, the defect of which is that there is so little relief from constant strife depicted in choral and concerted pieces, the solos being so few. Herr Wagner, however, has been eminently happy in his marked contrasts between patricians, plebeians, and priests, and in these defined and strongly characteristic numbers there is ample justification of Meyerbeer's approval of the score. It is, indeed, to be regretted that the composer of the 'Huguenots' was not successful in securing the production in Paris of 'Rienzi.' Had it been so performed it may be concluded that its cordial acceptance by the Parisians would have added another foreign musician to the *répertoire* of grand opera in the French capital, which enrols the names of Gluck, Spontini, Rossini, Meyerbeer, and even Signor Verdi. Besides this result for art what bitterness would have been spared Herr Wagner, and what masterpieces he might have written in place of works in which the charm of the voice is superseded by orchestral predominance of sonorous subjects. If he could but reproduce such a chorus as that of the Messengers of Peace, unaccompanied at first and renewed with the *pizzicato* of the strings, such a prayer as that of Rienzi, such combinations as are found in the *finales*, his compositions would meet with universal and sympathetic support, instead of dividing the art world into fanatical partisans and bitter and uncompromising opponents. Coming to the English adaptation at Her Majesty's Theatre produced last Monday, the opening representation of Mr. Carl Rosa's opera company, abridgment has been found necessary. In Germany the performance lasts over five hours, but for London curtailment, as was the case with Meyerbeer's operas, unfortunately perhaps, is imperative; and such has been the necessity imposed upon Mr. Carl Rosa, who brought the performance within four hours; allowing, however, for the waits between the acts consequent on a first representation, there is room still for further excision, and the French version at the Théâtre Lyrique of 1869 might be adopted as regards the "cuts." The conductor and musical director is entitled to every eulogium for his magnificent mounting of the work, and for the admirable execution, considering the very hurried manner in which grand operas are usually produced here. The orchestral playing and the spectacular displays must be pronounced to have been the real successes of the night. The overture, which has been often heard at the Crystal Palace concerts, if not so equal in development as the more vivid and popular 'Tannhäuser' Prelude, is suggestive of the story: there is an ear-haunting *motif* in the opening movement, *Molto sostenuto e maestoso*,

which is reproduced in the Prayer of Rienzi in the fifth act; there are other themes indicative of the stormy scenes of the opera; the *stretto* has been found trivial, but has it not reference to the mob-rising of the second act? As a piece of exquisite instrumentation, the accompaniments with harp to the prayer are most masterly. The amateurs who have listened to the execution of the score in Germany and in Paris will certainly sigh for either another Tichatschek or a Niemann, or even a Monjaux of Paris, to personate as well as to sing Rienzi; it is idle to expect a Schröder-Devrient as Adriano, or even a Fräulein Barth. Now these two parts of Rienzi and Adriano are the life and soul of the opera; Irene is comparatively insignificant, and her insignificance was preserved by Madame Crosmont; but Mr. Maas is at present but a pale reflex of the Roman Tribune, and Madame Vanzini's acting is far better than her singing as Adriano, who ought to have been a tenor or baritone, and not a mezzo-soprano, as wrongly set by the composer. The two patricians were assigned to Mr. G. Olmi (Holmes) and Mr. Walter Bolton, the two demagogues to Messrs. Cadwalader and Snazelle, the chief of the Messengers of Peace to Miss Burns, and the Papal Legate to Mr. H. Pope. The *ensemble* will be doubtless improved upon, and it must be emphatically stated that the large proportions of such a grand opera are not to be fully comprehended and appreciated by a single hearing; as Meyerbeer once said to a friend, after the first night of the 'Prophète,' "it is impossible in one night to scan a score which has taken years of thought." And so with 'Rienzi,' although Monday's audience included professors and connoisseurs of note, not slow to recognize the excellence of many numbers; repetitions of the opera, with the principal singers more at their ease, more masters of their music, more emotional and more energetic, will tend to secure its retention in the *répertoire*; there are numbers besides the well-voiced *finale* of the second act, which brought down the house, which are worthy of admiration.

M. GUIRAUD'S 'PICCOLINO.'

MR. CARL ROSA last Wednesday night followed up the production of 'Rienzi' by bringing out a three-act comic opera, 'Piccolino.' The composer, M. Ernest Guiraud, a pupil of the Conservatoire, was a Prix de Rome in 1859, his father having gained the same honour in 1827. M. Ernest Guiraud, however, had no success at the Opéra Comique in Paris in 'Sylvia,' in 1864, nor at the same theatre with another operetta, 'Le Kobold,' in 1870; he was likewise not fortunate at the Lyrique, in 1869, with the one-act opera 'En Prison,' and his 'Madame Turlupin,' at the Athénée, in 1873, was only a *succès d'estime*. In 1876 'Piccolino' turned the tide in his favour. MM. Sardou and Nuyter were his poets, and they selected the comedy 'Piccolino,' brought out at the Gymnase in 1864, by M. Sardou, for their libretto, which is not remarkable for its originality, the first act especially having been suggested apparently by Donizetti's 'Linda.' Marthe, the heroine, is madly in love with an artist, Frédéric Auvray, and she abandons her home in Switzerland to seek him at Rome, disguised as Piccolino, a youth. She finds her faithless lover courting a sister of Duke Strozzi; but, as Marthe saves Auvray's life, and seeks to commit suicide in the Tiber, the artist abandons the Contessa to return to his first love, and the opera ends with the reconciliation of Marthe (Piccolino) and Auvray. The tragic incidents are relieved by comic situations, arising out of a picture of artist life in Rome, as exemplified by a painter, sculptor, and musician. No more details of the book are required than this epitome of the story. The Haymarket cast comprises Miss J. Gaylard as Piccolino, and Mr. Packard as Auvray; the three artists are Messrs. C. Lyall, Crotty, and Snazelle; Mr. Newton is the Duke Strozzi in Rome and the Pastor in Switzerland; there are secondary parts filled by the Misses Burns, Warwick, Duggan, Collins, Hyde, &c. The composer's setting is clever and interesting; the instrumentation is in-

genious, with a Wagnerian tendency at times, for M. Guiraud is a disciple of the Bayreuth school. Like, however, Bizet in 'Carmen,' M. Guiraud gives vent frequently to the style in which Hérold, Auber, Grétry, and other distinguished votaries of the *opéra comique* illustrated the real national music of France. Our notice of 'Rienzi' has extended to a length which will only enable us to refer but briefly to the performance and reception of 'Piccolino' on the 29th ult., especially as the *Athenæum* has already referred to the success of the English version by Mr. Sydney Samuel, when it was produced at the Gaiety Theatre, in Dublin, on the 4th of January last, with the same cast as here.

Judging from the reception of 'Piccolino,' another proof is afforded how difficult it is to transfer the works of the French *Opéra Comique* repertoire to the English stage. Of all the masterpieces of Auber, Boieldieu, Hérold, &c., only 'Fra Diavolo' maintains its popularity here. The cause of this coldness arises chiefly from the adaptations not being translations, but written in the style of our farces and burlesques. Then English singers fail too often in their elocution. The adaptor of 'Piccolino' has thought proper to take little or no notice of M. Sardou's words, and has preferred to present Parisian characters full of vivacity and wit as English "cockneys." So the highly comic situations and dialogue of the three students at Rome are travestied and caricatured. It may be urged that the size of Her Majesty's Theatre compared with the Salle Favart prevented the spoken parts being heard; if so this was fortunate, looking at the published book of the opera. The interest—almost the sole one—was centred in the natural and earnest acting of Miss Gaylord in the title part, as well as in her refined and charming singing. In this gifted American artist Mr. Carl Rosa has a real *prima donna assoluta*; but her fellow countryman, Mr. Packard the tenor, is one of the most lifeless lovers who has ever fretted his hour on the lyric stage. The first act, the Christmas festival in a Swiss village, which pleased so much in Paris, had very little effect. The frolics of the three Parisian artists in the second act amused the audience, and their mock serenade (solo by Mr. Crotty, with a fine baritone voice), with vocal accompaniment imitative of the guitar and other instruments, met with an encore. The composer, who was born in New Orleans, of French parents, must have been haunted with a Spanish tune, for his song "Sorrento" reproduces the theme. As given by Miss Gaylord, it secured a redemand. The trio of the three artists, descriptive of their notions of female beauty, one of them awarding the preference to a fair one who is bald, as she can please so many fancies, was redemanded.

Musical Gossip.

THE last of the series of Saturday Evening Concerts in St. James's Hall will be given this evening (Saturday, Feb. 1st). Mdlle. Janotha will be the pianist at the Saturday and Monday Popular Concerts of the 1st and 3rd inst. On Wednesday, the twelfth of the London Ballad Concerts will take place. The Royal Albert Hall Choral Society will perform Handel's 'Israel in Egypt' on the 6th inst., under Mr. Barnby's direction. Next Thursday, too, is the date of the first of the Philharmonic Society's Concerts. The Sacred Harmonic Society will give in Exeter Hall, on the 7th inst., Beethoven's 'Mount of Olives' and Mozart's 'Requiem,' with Sir Michael Costa as conductor. Herr Joachim will appear at the Popular Concert on the 8th inst.

THE new works to be produced at Mr. Kuhe's ninth Annual Musical Festival, Brighton, between the 11th and 22nd inst., at six evening and three morning concerts, will comprise a Pianoforte Concerto, with orchestra, in c, by Mr. Shakespeare, the tenor; Overtures by Mr. W. Macfarren and Mr. Wingham; a March by Mr. Wilford Morgan, the tenor; and a Cantata by Mr. Gadsby, 'The Lord of the Isles.' Oratorios by Handel, Haydn,

Mendelssohn, and Sir Michael Costa; orchestral works by Weber, Sterndale Bennett, M. Gounod, Sir J. Benedict, Auber, Beethoven, Mozart, Herr Wagner, &c.; Chopin's Pianoforte Concerto, and other instrumental pieces are named in the official prospectus. As usual, the leading vocalists of the period, native and foreign, are engaged, and band and chorus will be on the usual scale.

On the Feast of the Conversion of St. Paul a full band and chorus assisted in the celebration at the Cathedral, under Dr. Stainer's direction, with Mr. Martin at the organ.

THE Parisian musical journals hint that Madame Nilsson may be engaged in London this season, and, at all events, will be secured for the Grand Opéra in Paris for the new operas of M. Gounod and of M. Ambroise Thomas. It is a pity the Swedish *prima donna* did not play Pauline in the 'Polyeucte' of M. Gounod.

SIR JULIUS BENEDICT, at the Saturday and Monday Popular Concerts of the 25th and 27th ult., had a cordial greeting on his return to the post of conductor after his severe illness. There was no novelty in either programme.

PROF. MACFARREN'S lectures at Cambridge this term will be on Beethoven's 'Sinfonia Eroica,' the days being the four Fridays in February. The work announced for analysis as to harmony and form for the Mus. Doc. is Handel's 'Israel in Egypt.'

A QUARTET CONCERT will be given by the Cambridge University Musical Society on March 13th, for which Messrs. Joachim, Ries, Straus, and Piatti are engaged. Six popular concerts will be given this term, each lasting one hour. At the first concert, the Rev. F. Hudson will play Corelli's Violin Sonata in D major, and Mrs. Stanford will sing a song from her husband's MS. opera, 'The Veiled Prophet of Khorassan.'

THE attention of the Home Secretary is to be called, by a deputation of the Middlesex magistrates, to the present state of the music-halls—not before a reform is required. A representative of the *Athenæum* went the round of the leading establishments lately, with the hope of being enabled to report favourably on the selections, but the more than equivocal character of the comic songs sufficed, despite some really good music, to cause the abandonment of any notice of them in these columns.

THE new opera by the famed double-bass player Signor Bottesini, 'Ero e Leandro,' has met with success at the Teatro Regio, in Turin. Signor Manzocchi has not been so fortunate at the Scala, in Milan, with his 'Dolores.'

THE death of A. Jensen, the composer, is announced.

DRAMA

LYCEUM.—MR. HENRY IRVING, SOLE LESSEE and MANAGER.—Every Evening, at Half-past Seven, Shakespeare's Tragedy of 'HAMLET.' Mr. Irving, Messrs. Forrester, Everill, F. Cooper, Swinbourne, Elwood, Pinner, K. Belier, Gibson, Tapping, Robinson, Cartwright, Collett, Harwood, Beaumont, Everard, S. Johnson, A. Andrews, and Mead; Miss Fauncefort, Miss Sedley, and Miss Ellen Terry. Stage Manager, Mr. H. J. Loveday; Acting Manager, Mr. Bram Stoker. Box Office open Ten to Five. Carriages at Eleven.

THE WEEK.

OLYMPIC.—'The Love Chase,' a Comedy in Five Acts. By Sheridan Knowles. Morning Performance.

'THE LOVE CHASE,' by Sheridan Knowles, was revived on Saturday morning last at the Olympic, the occasion being the reappearance of Mrs. Bernard Beere. The play has no such quality as disposes us to treat of it at length or to enter again into the question of its merits. It is a thin and sketchy work, with few signs of that dramatic energy which in 'Virginus' and 'The Hunchback' does duty for higher gifts. One thing in it calls for mention. So far appears Sheridan Knowles to have been from a full comprehension of his

art, he makes the comic underplot with which, in obedience to old-fashioned notions, 'The Love Chase' is provided, turn upon a soliloquy overheard. This, of course, shows a complete misunderstanding of what is soliloquy. Rightly regarded, it is a conventional way of revealing what is passing in the mind of a man, and cannot otherwise find dramatic exposition. A soliloquy cannot be overheard. Claudius, in 'Hamlet,' commences the soliloquy in his closet the moment he is quitted by Polonius. He discontinues it and retires when Hamlet enters unperceived, and concludes it after the departure of the intruder. This shows that Shakspeare, with true dramatic perception, knew the full significance of soliloquy. In 'The Love Chase' a woman overhears the thoughts of a man, since that is what soliloquy really is, and flatters herself she is their subject. Our objection should be a commonplace of criticism, but is unfortunately a thing that needs assertion or iteration.

Mrs. Beere, who supported the part of Constance, the heroine of the play, has improved markedly in style during her residence in the country. In addition to a presence which is at once stately, ample from the dramatic standpoint, and graceful, she has now a vivacity of delivery which is free from pertness and vulgarity. There is much in her art she has still to learn. Her delivery, however, of the scene in which she chides a lover she erroneously assumes to be recalcitrant is excellent. Mr. Vezin is a good Wildrake, and Mr. William Farren, superbly disguised, a satisfactory Sir William Fondlove. In the part of Widow Green, created by Mrs. Glover, Mrs. Chippendale acts with comic breadth which evokes much hilarity, and can scarcely be called out of place in such a character. Mr. W. Herbert and Miss B. Henri look picturesque respectively as Waller and Lydia, but the wooing seems inanimate on both sides. Two sons of Mr. Buckstone, both strangers to the London stage, appear in the characters of Truworth and Neville. Both seem capable. The chief fault to be found in the acting is the emphasis constantly placed upon a wrong word. This is the besetting and deplorable vice of many of the young school of actors. As a rule the false accent is placed upon an epithet. In one instance in the representation of 'The Love Chase' the lady who played Alice, a housekeeper, spoke to Waller, upon hearing his declaration that he would not wrong the fainting Lydia,

And if thou would'st thou 'rt not thy mother's son, with an emphasis upon the word "mother" that implied a censure upon his father wholly undesigned by the author. In a recent performance of 'Romeo and Juliet' Mr. Compton as Romeo succeeded, by injudicious emphasis, in marring the effect of the play. Emphasis is rarely required in English. In the case of some of our young actors they do more than impair the music of a line, they rob it of all significance. No vice of modern acting calls for more trenchant measures.

Dramatic Gossip.

'ROY BLAS,' now in active preparation at the Comédie Française, will probably be substituted for one of the pieces previously mentioned as likely to be performed in London.

A SERIES of morning performances is announced to commence at the Court Theatre on the 15th of February with a representation of the 'Ladies' Battle,' a popular and well-known adaptation from Scriba. In this Mr. Hare and Mr. and Mrs. Kendal will appear.

MR. W. H. MERIVALE is engaged on a poetical play on the subject of Prosper Mérimée's story of 'Carmen.' The treatment in this work, which is for a London theatre, is altogether different from that in the opera.

A COMEDIETTA by Mr. Ernest Cuthbert, entitled 'Once Again,' was produced on Saturday last at the Vaudeville Theatre, and was supported by Mr. William Hargreaves, Mr. Garthorne, and Miss Illington.

MR. REECE'S burlesque of 'Carmen,' produced at the Folly Theatre, adheres pretty closely to the story of the opera. Miss Lydia Thompson and Mr. Lionel Brough play in it with their well-known vivacity.

'L'AVENTURE DE LADISLAS BOLSKI,' a drama by M. Victor Cherbuliez, in five acts and six tableaux, has been given at the Vaudeville. Its interpreters include such clever artists as MM. Parade, Dieu-donné, and Bertin, Mesdames Pasca, Pierson, and Massin. The taste for Russian pieces is over, however, and it is doubtful if this novelty will do much to restore the fortunes of the theatre.

'LES DEUX NABABS' of MM. H. Raymond and Alphonse Dumas, which has met with a dubious reception at M. Brasseur's newly decorated Théâtre des Nouveautés-Parisiennes, introduces Miss Kate Munroe, a London actress, who plays and sings in French.

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